

THE SATURDAY ABEUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

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SATURDAY, MAY 18, 1872.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

INDIAN CIVIL ENGINEERING COLLEGE, COOPER'S HILL, BY ORDER OF THE SECRETARY OF STATE FOR INDIA IN COUNCIL.

NOTICE IS HEREBY GIVEN, that a Competitive Examination will be held in JULY, 1872, for selection of 50 Candidates for admission into this College.

For further particulars apply by letter only to the Secretary, Public Works Department, India Office, S.W.; or to the Secretary, Civil Service Commission, S.W. India Office, 7th September, 1871.

INDIAN CIVIL ENGINEERING COLLEGE.

It has been determined by the Secretary of State for India in Council that, in the examination for admission into this College, intended to be held in July, 1872, and in all future Examinations, no Candidate will be allowed to compete who shall, on the last of the month, have attained the age of twenty. For the Examinations in 1873 and 1874, the maximum limit of age will remain, as at present, at twenty-one.

India Office, 23rd April, 1872.

SCIENCE AND ART DEPARTMENT of the COMMITTEE OF COUNCIL ON EDUCATION, South Kensington.—COPIES OF RAPHAEL CARTEONS.

1. With a view to preserve accurate copies of the Cartoons of Raphael, it is proposed to select nine Artists to make preliminary studies of given parts of three of the Cartoons recommended as texts by the Committee charged with advising on such reproduction.

2. Artists, wherever educated as students, wishing to be selected to make these preliminary studies, will be required to complete an accurate copy of a photograph, full size, of a given head from the Beautiful Gate. The photograph may be obtained, price 4s., on application at the Catalogue Sale Still in the South Kensington Museum, or at the President of the Council on Education, South Kensington.

3. The copy must be painted either in water colours, tempera, or oil, the size of the original photograph.

4. Copies must be sent in to the Secretary of the Science and Art Department on or before the 31st July, 1872.

5. From the Candidates so competing, nine may be selected, if eligible, to make accurate coloured copies from the Cartoons themselves, and of the full size of the portions set out by the Committee as a final test.

6. Each selected Candidate will be allowed 5s. per week for eight weeks to complete the portion allotted to him.

7. If from the Country, he will be allowed second-class fare for one journey going and returning. Canvases will be provided, but no other materials.

8. The copies to be the property of the Science and Art Department. If the competition prove satisfactory, a further selection of other subjects from the Cartoons will be made to continue the work of reproduction.

By order of the Lords of the Committee of Council on Education.

ROYAL BOTANIC SOCIETY, REGENCY PARK.—BOTANICAL LECTURES.

A course of Eight Lectures, on the Classification, Properties, and Uses of Plants, is being delivered by Professor Bentley, in the Museum in the Society's Gardens, at 4 o'clock precisely, on FRIDAYS in May, June, and July.

These Lectures are free to the Fellows of the Society and their Friends.

ROYAL BOTANIC SOCIETY, REGENCY PARK.

THE FIRST SUMMER EXHIBITION OF PLANTS AND FLOWERS, WEDNESDAY, THURSDAY, and FRIDAY, May 22nd, 23rd, 24th. Gates open at 2 o'clock. Tickets by Orders from Fellows of the Society, 5s., or on the day, 7s. 6d. each.

The New Corridor Gate is covered and connected with the Exhibition Tent.

ROYAL INSTITUTION OF GREAT BRITAIN, ALBEMARLE STREET, Piccadilly, W.

Professor HENRY E. ROSE, F.R.S., will, THIS DAY (Saturday), May 18, at 3 o'clock, COMMENCE a course of FOUR LECTURES on 'THE CHEMICAL ACTION OF LIGHT,' to be continued on SATURDAYS till June 8. Subscription to this Course, Half-a-Guinea.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNIVERSARY MEETING will be held, by Permission of the Chancellor and Senate, in the Hall of the University of London, Burlington Gardens, on MONDAY, May 27, at 1 p.m., Major-General Sir H. C. RAWLINSON, K.C.B., President, in the chair.

The Dinner will take place at Willis's Rooms at half-past six on the same day. Dinner charge, 12s., payable at the door; or tickets may be had, and places taken, at the Office of the Society, 1, Savile-row. The Friends of Members are admissible to the Dinner.

STATISTICAL SOCIETY, 12, ST. JAMES'S SQUARE, S.W.

TUESDAY NEXT, 21st inst., at 7.45 p.m. precisely. Papers:—
1. Mr. Stephen Bourne, 'On the Official Trades and Navigation Statistics.'
2. Mr. John Glover, 'On Tonnage Statistics, 1861-70.'

LINNEAN SOCIETY, BURLINGTON HOUSE, PICCADILLY. 18th May, 1872.

The ANNIVERSARY MEETING of this Society will be held here on FRIDAY, the 24th of this month, at 3 o'clock precisely, for the Election of a COUNCIL and OFFICERS for the ensuing year.

FREDERICK CURRY, Secretary.

ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND, 4, St. Martin's-place, Trafalgar- square, MONDAY, the 20th inst., at 8 p.m. Papers to be read:—

1. 'On a New Instrument for Measuring the Proportions of the Human Body,' by Joseph Bonomi, Esq.
2. 'On Morbid Irresponsibility resulting from Insanity,' by George Harris, Esq., V.P.

J. FRED. COLLINGWOOD, Secretary.

MUSICAL UNION.—ALFONSO REGANO.—This affiliated Youth, engaged, by request, a second time, at the Fourth Matinee: ALFRED ALLEN will arrive in London for the Fifth and Sixth; and DUVERNOY will play a second time in June.

AUER will arrive from St. Petersburg for the three last Matinees. Should not 'Lebeugeln' be given at the Italian, I shall repeat my Lecture and Analysis of this Opera, which was attended by an enthusiastic and appreciative audience recently at the London Institution, Finsbury-circus.—J. ELLIS, Victoria-square.

ARTISTS' GENERAL BENEVOLENT INSTI- TUTION. For the relief of distressed Artists, their Widows and Orphans. President—Sir Francis Grant, F.R.A.

The Most Noble the MARQUIS OF LORNE will preside at a Dinner, to be held at Willis's Rooms, St. James's, THIS DAY, SATURDAY, the 18th May, in aid of the Funds of this Institution. The cost of the Dinner, including Wines, 12s.

JOHN EVERETT MILLAIS, R.A., Hon. Secretary.
FREDERIC W. MAYNARD, Assistant Secretary.

DUBLIN EXHIBITION, 1872, of ARTS, INDUSTRIES, and MANUFACTURES, and LOAN MUSEUM of ART TREASURES, under the immediate Patronage of Her Majesty THE QUEEN, will be OPENED WEDNESDAY, 5th June, 1872, by H.R.H. THE DUKE OF EDINBURGH, K.G.

TOURIST TICKETS by all Railways.

LONDON LIBRARY, 12, St. James's-square.— THE THIRTY-FIRST ANNUAL GENERAL MEETING of the Members will be held in the Reading Room, on WEDNESDAY, the 29th of May, at Three o'clock in the afternoon.

By order of the Committee,
ROBERT HARRISON, Secretary and Librarian.

VICTORIA INSTITUTE, or PHILOSOPHICAL SOCIETY OF GREAT BRITAIN.

THE ANNUAL MEETING will be held at the SOCIETY OF ARTS, John-street, Adelphi, at 8 o'clock, on FRIDAY, June 14th. The PRESIDENT in the Chair. The Address will be delivered by Professor KIRK, D.D.

* * At the Ordinary Meeting, on the 3rd June, the Rev. Prebendary IRONS will read a paper 'On Professor Tyndall's "Fragments of Science for Unscientific People".'

Note.—The next day for the Admission of Candidates as Members and Associates will be the 3rd June. F. PETRIE, Hon. Sec. 8, Adelphi-terrace, Strand, W.C.

BRITISH and FOREIGN UNITARIAN ASSOCIATION. Pasteur ATHANASE COQUEL, of Paris, will preach the ANNUAL SERMON, in Essex Street Chapel, Strand, on WEDNESDAY, 22nd inst., at 11 o'clock. Baron von Holtzendorff, of Berlin, and other Gentlemen from the Eastern and Western Con- tinents, will attend as Deputies. R. SPIES, 173, Strand.

CRYSTAL PALACE.—WHITSUNTIDE AMUSEMENTS.—From MONDAY to FRIDAY NEXT— Special and varied Attractions. Each day, at 12.30, a COMIC BALLET, in the Opéra Theatre. At 2.30, the Troupe of Siamese JUVENILE GYMNASTS will give a performance on a special stage in the Central Transept. At 3 o'clock, in the Opera Theatre, the New and Original Poetical Allegory, or Masque, written expressly for the Crystal Palace, by E. J. Blanchard, Esq., entitled, 'A Legend of Spring, or the Victory of the Sunbeams.' The little Caverns of King Winter—the Floral Haunt of Spring—the Baronial Hall—the Rosy Dawn of Summer—Grand and splendid Scenery, new effects—Flow- ing River of Real Water—How Spring was welcomed in 1872—Sports and Pastimes of the 16th Century: Quintain, Quarter Staff, Bell- ringing, Pipe and Tabor, Robin Hood and Maid Marian, Queen of May, Gruesque and Characteristic Dances, &c.—GRAND BALLET OF SPRING PLAYERS, &c. The Security by Mr. F. Fruton, Mr. Emden, and Assistants. Masks and Characteristic Dresses by Dyk- wynn. Music composed and arranged by Mr. W. H. Montgomery. —Admission, One Shilling, or by Guinea Season Ticket.

CRYSTAL PALACE, SATURDAY NEXT, May 25, GRAND SUMMER CONCERT and FASHIONABLE PRO- MENADE.—Admission, 5s., or, by Tickets purchased before the day, Half-a-Crown, or by Guinea Season Ticket.

EXHIBITION of Works of Art in BLACK AND WHITE.—Notice to Artists.—It is intended to have an Exhibi- tion of Drawings, Etchings, Engravings, &c. in June next. Repara- tions can be had on application to the Secretary, R. F. McNair, Dudley Gallery, Egyptian Hall, Piccadilly.

UNDERGROUND JERUSALEM: an EXHI- BITION of WATER-COLOUR PAINTINGS, by WILLIAM SIMPSON, illustrating the recent Explorations. FALL MALL GALLERY, 48, Fall Mall (Mr. Thompson's), 19 to 4.—Admission, including Descriptive Catalogue, 1s.

HIGH-CLASS PICTURES of the British and Foreign Schools, and a Collection of choice WATER-COLOUR DRAWINGS, selected with the greatest care from the Estates of the different Artists, always ON VIEW at T. McLEAN'S New Gallery, 7, Haymarket (next door to the Theatre).

HIGH-CLASS PICTURES, on VIEW and SALE. 161, Great Portland-street, First Floor.

IPSWICH MUSEUM and PUBLIC LIBRARY.

The Office of CURATOR and LIBRARIAN being VACANT, the Committee are prepared to receive applications from Candidates for the Appointment.

They wish to appoint some Gentleman who has proved himself also qualified to give instruction in one or more branches of Natural Science.

The Salary will be 150l. a year.

A Printed Statement of the Duties of the Office will be forwarded to Candidates upon application to the Rev. Dr. Houses, Ipswich, the Chairman of the Committee, to whom also applications, stating Age and Qualifications, with Testimonials, are to be made, on or before the 1st June next.

BLACKROD GRAMMAR SCHOOL, LANCA- SHIRE.—WANTED, a SCHOOLMASTER of Experience. A Member, and Communicant of the Church of England, a Graduate of one of the Universities, would be desirable, with First-class Certificates and Testimonials as to success in Tuition and Personal Character. Fixed salary, 140l. per annum, besides School Fees and a House.— Applications and Testimonials to be sent to WALTER MATTHEW, Esq., Wigan, Clerk to the Trust, on or before the 31st day of May, 1872.

MISS GLYN'S RETURN from AMERICA.— MISS GLYN (Mrs. E. S. Dallas) will give a Series of FOUR SHAKESPEAREAN READINGS, at the HANOVER-SQUARE ROOMS, on the following dates, commencing at Eight o'clock:—

MONDAY, 27th May, from ANTONY and CLEOPATRA.

FRIDAY, 7th June, from THE MERCHANT OF VENICE.

TUESDAY, 18th June, from ROMEO and JULIET.

FRIDAY, 28th June, from MEASURE for MEASURE.

Stalls, 7s. 6d.; Subscription for the Series, 12s. 6d. Family Stall Ticket, to admit Five Persons, 12s. 6d. Reserved Seats, 5s. Unreserved Seats or Boxes, 2s. 6d. Admission, 1s.—Tickets may be had at Mr. Mitchell's Royal Library, 38, Old Bond-street; at Messrs. Chappell & Co., 4, 50, New Bond-street; at the Hanover-square Rooms; and at all the principal Music-sellers.

MISS GLYN'S RETURN to ENGLAND.— MISS GLYN (Mrs. E. S. Dallas) announces that she is about to give a Series of SHAKESPEAREAN READINGS, and that she will Teach READING and ELOCUTION during her leisure from Public Engagements.—Letters to be addressed to Mrs. Dallas Glyn, 6, Hanover-square, W.

READING ALOUD, PUBLIC SPEAKING, &c.—MISS EMILY FAITHFULL continues her CLASS LESSONS every MONDAY and THURSDAY, at 3 o'clock. Private Lessons daily. Miss Faithfull has been most successful in curing indistinct articulation, hesitancy, hesitating, and in strengthening Pupils suffering from weak chests (vide Lancet). Ten Lessons in Class, 12s.; Course of Six Private Lessons, 3s. 3s.—Apply to SECRETARY, 80, Nor- folk-square, Hyde Park, W.

SPIRITUALISM or ANIMISM.—GERALD MASSEY'S SECOND LECTURE, St. George's Hall, Langham- place, SUNDAY, May 19th, at 8 o'clock.—Admission, 2s. and 1s.

NOTICE.—COMPLETION of the GRENVILLE CATALOGUE.—Messrs. ELLIS & GREEN have the pleasure to announce, that the Sale of the new Third Part, or Fourth Volume, of the Bibliotheca Grenvilliana, recently described in the Athenaeum, has been placed in their hands exclusively, by the Trustees of the British Museum, and that it may now be had (price 2s.), large paper, 2l. 2s.), at 33, King-street, Covent-garden, only.

THE LONDON INTERNATIONAL COLLEGE.

Principal—Dr. L. SCHMITZ, F.R.S.E.
Late Rector of the High School, Edinburgh.

Vice-Principal—M. S. FORSTER, B.C.L. M.A. Oxford.

THE SUMMER TERM COMMENCED on WEDNESDAY, the
1st May, 1872.

Applications for admission should be addressed to the PRINCIPAL, or to the SECRETARY, at the College, Spring-grove, near Isleworth, Middlesex.

ESTABLISHMENT for YOUNG LADIES, based on the Principles of a sound English Education, combined with the most improved methods of Instruction in France and Germany. There is a VACANCY for THREE YOUNG LADIES.—Apply at Mrs. SPENCER GUIDA'S, South View, Hounslow, S.W.

A LADY, residing with her Family on the Sea Coast, near HAVRE, wishes to receive YOUNG LADY BOARDERS for the summer months, or for a permanent. Terms, 6s. per month, including instruction in French and Music. The Lady's Daughter will return to France in July.—For references, &c. apply to Y. T., Post- office, Moseley, near Birmingham.

GERMAN EDUCATION for LADIES, at the GERHARDT INSTITUTION, HEIDELBERG. University Professors and first-class Teachers. The English Teacher will be in London at Midsummer, to take charge of incoming Pupils. Terms moderate.—Apply, by letter, UNIVERSITAS, 23, Queen-square, Blooms- bury.

GERMANY, HEIDELBERG.—Miss CAPELLE receives a few YOUNG LADIES to educate and perfect in Modern Languages and Music. Professors from the University attend. Home comforts, English Diet. Escort offered.

M. R. D. A. BASSETT, LL.B. B.A., Prizeman of the University of London, RECEIVES a LIMITED NUMBER of PUPILS for the Woolwich and other Army Examinations, the University Civil Service, &c. The higher branches of Mathematics thoroughly taught. Terms on application.—Address, Elms Park, Ramsgate.

AT ILKLEY.—Mr. ALGERNON FOGGO, M.A., of Christ's College, Cambridge, late Head Master of the Bradford High School, takes TWELVE PRIVATE PUPILS, BOARDERS.—Address MOORLANDS, Ilkley, Yorkshire. Refer in London to George Foggo, Esq., Oriental Club, Hanover-square.

AN OXFORD GRADUATE. Curate of Wargrave, formerly Second Master of the Harrow Preparatory School, and lately removed from the neighbourhood of Eton, receives into his House, to prepare for the Public Schools or otherwise, a few PUPILS, to whom, assisted by competent Masters, he devotes his entire time, having clerical duty on Sundays only. Wargrave is one of the healthiest and prettiest villages in Berkshire.—Address the Rev. A. R. Wasechard, Greenwood Lodge, Wargrave, near Henley-on-Thames.

BOARD and PERMANENT RESIDENCE in a PRIVATE FAMILY, at Highgate, offered to a Gentleman or Lady. Easy access by rail to the City and West-End. Terms, 100s. per annum. Good references given and required.—Address T. K., Post-office, Highgate, London, N.

SCHOOL TO BE SOLD.—To be parted with, at S. Midsummer next, the GOODWILL and FITTINGS of a very large SCHOOL, about 40 miles from London.

It has yielded a handsome income to the present Proprietor for the
last 30 years, and it is parted with only on account of his retiring from
the Profession. The amount of purchase-money may be altogether
about 3,000l.; and it is requested that no one will apply unless they
are prepared with such a sum for investment.—W. K., Relfe Brothers,
6, Charter House-buildings, Aldersgate, E.C.

Music and Musical Instruments.—May Sale.

MESSRS. PUTTICK & SIMPSON will **SELL** by **AUCTION**, at their House, 47, Leicester-square, W.C., on **THURSDAY, May 23**, a **COLLECTION** of Ancient and Modern **MUSIC**, including a further selection from the Library of Mr. JOSEPH WARREN, comprising Works on the History and Theory of Music—Manuscript Compositions in the Autographs of Bach, Mozart, James Hook, and Thomas Dibdin, many of them Unpublished—Full and Vocal Scores of Operas and Oratorios, String Duos, Trios, Quartets, Quintets, and Symphonies by the best Composers, &c.; also Valuable Musical Instruments—a Fine Orchestration, by Imhof and Mäkel—An extensively-made Self-Acting Organ—Pianofortes—a Transposing Pianoforte by Chown—Large Musical Boxes—Harps and Harmoniums—Cromons, Violas and Violoncellos, including the Property of a well-known Amateur—a Fine Old Double Bass—Brass and Wood Wind Instruments, &c. Catalogues on receipt of two stamps.

Engravings, Drawings, and Paintings.

MESSRS. PUTTICK & SIMPSON will **SELL** by **AUCTION**, at their House, 47, Leicester-square, W.C., on **FRIDAY, May 24**, a **COLLECTION** of Miscellaneous **ENGRAVINGS**, both Ancient and Modern—a Large Series of Portraits of Eminent Persons—English and Foreign Topography—Woodcuts and Etchings—Also Water-Colour Drawings by Eminent Artists, and a few Valuable Paintings. Catalogues on receipt of two stamps.

Rare and Curious Books.

MESSRS. PUTTICK & SIMPSON will **SELL** by **AUCTION**, at their House, 47, Leicester-square, W.C., on **MONDAY, May 27**, and Three Following Days (Wednesday excepted), a **COLLECTION** of **RARE** and **CURIOUS BOOKS**, to which are added, the **LIBRARY** of the late **JOHN HOWELL**, Esq., removed from 41, Cadogan-place, Knightsbridge; comprising Books of Prints: Sir Joshua Reynolds's Graphic Works, 3 vols.—David Roberts's Views of the Holy Land, 4 vols.—Il Vaticano, 8 vols.—Valentin, Patriarche Russes, Lettres et Liberales, 3 vols.—Galerie du Palais Royal—Works on Natural History: Gould's Birds of Great Britain, 10 Parts, coloured—Cuvier's Animal Kingdom, 16 vols., large paper, coloured plates—Huxley's British Myology, 9 vols.—Bewick's Quadrupeds, Birds, and Fables, First Edition, large paper, 3 vols.—Bells British Quadrupeds—Jardine's Naturalist's Library, 30 vols.—Buffon's Natural History, 50 vols.—Poetry and the Drama: Chaucer's Works, by Speght—Shakespeare, by Malone and other Editors—Aldine Poets, 52 vols.—Congreve's Works (Baskerville), 3 vols.—Sir Walter Scott's Waverley Novels and Poetical Works, 40 vols.—English Topography: Baillie's Lancashire, 3 vols.—The Surrey Society's Publications, 33 vols.—Gresson's Lancashire—Brown's Willis's Mired Abbeys, 2 vols.—Large paper—Strutt's Dresses of the People of England, 2 vols., &c.—A complete Series of H. B.'s Caricatures, coloured, and a Mahogany Stand, by Gillow—Early-English Black-Letter Books—Cartulary of St. Peter's Monastery, Gloucester, 36 vols.—Works of Daniel Defoe, Thomas Hearne, &c.—Publications privately printed by the late Sir Thomas Phillips—Books from the Libraries of Henry the Eighth, Queen Elizabeth, Prince Henry, &c. Catalogues on receipt of four stamps.

The Valuable Libraries of the late **RICHARD TWOPENY** and of the late **THOMAS WALKER**, Esq., of Ravenfield Park, Yorkshire.

MESSRS.

SOTHEY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL** by **AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **THURSDAY, May 23**, and Three Following Days, at 1 o'clock precisely, the Valuable **LIBRARIES** of the late **RICHARD TWOPENY**, of the late **THOMAS WALKER**, Esq., of Ravenfield Park, Yorkshire; and of a French Collector; including Audubon's splendid work on the Birds of America, with coloured plates, in 4 vols., elephant folio, and having the Descriptive Text in 5 vols. imperial 8vo.—Gould's Birds of Europe, 5 vols. with coloured plates—Gould's Birds of Australia, 11 Parts, coloured plates—Galerie de Florence et du Palais Pitti, 4 vols.—Jones's Grammar of Ornament—Camden's Britannia, 4 vols.—Rapin and Pindar's History of England, 5 vols.—Foxe's Book of Martyrs, 3 vols.—Ware's Ireland, 2 vols.—Nimond's Histoire des Français, 18 vols.—Parker Society's Publications, 35 vols.—Karrill's Birds and Fishes, 6 vols.—Palaeontographical Society's Publications—Comptes Rendus Hebdomadaires des Séances de l'Académie des Sciences, depuis 1835 jusqu'à la fin de 1866, a complete series of this very rare work—Chronicon Nurembergense—and numerous other important and Standard Works, in all Classes of Literature, in the English and Foreign Languages. May be viewed two days prior, and Catalogues had; if by post, on receipt of four stamps.

NOTICE OF REMOVAL.

Messrs. MACMILLAN & CO. have **REMOVED** from 16, BEDFORD-STREET to Nos. 29 and 30, on the opposite side of the Street.

29 and 30, Bedford-street, Covent-garden, W.C., May, 1872.

This day, in extra fcap. 8vo. price 2s.

SHAKESPEARE'S

"HAMLET, PRINCE OF DENMARK."

Edited, with Preface and Notes, by W. G. CLARK, M.A., and W. ALDIS WRIGHT, M.A., Trinity College, Cambridge.

(CLARENDON PRESS SERIES.)

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Early in the Autumn, in 2 vols. 8vo.

THE LIFE, LETTERS, AND DIARIES

OF

F.-M. SIR JOHN FOX BURGEOYNE, G.C.B., &c.

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A very Extensive and Valuable Collection of Engravings, the property of a well-known Amateur.

MESSRS.

SOTHEY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL** by **AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **MONDAY, May 27**, and Seven Following Days, at 1 o'clock precisely, a very extensive and interesting **COLLECTION** of **ETCHINGS** and **ENGRAVINGS**, the property of a well-known Amateur, who has devoted nearly half-a-century towards its accumulation. It comprises a very large assemblage of British Portraits, the Dramatic Portion of which is the most numerous ever submitted to public sale, and the class of Remarkable Characters contains many curious Prints; an important Series of the best Works of the principal Engravers in Mezzotint, of this and other Countries, illustrating the Rise and Progress of this beautiful Art, which, as well as that of the Works of Sir Joshua Reynolds, includes a very large number of very choice Proofs—Engravings after Italian, Dutch, and French Painters, the latter including a valuable selection of the Works of Watteau; together with fine Prints by Modern Engravers, specimens of Etchers and Engravers of the different Schools, with a remarkable Series of the Etchings by Callot and Della Bella; Works of Hogarth, Caricatures by Gillray and others, with many of the best productions of Cruikshank and Leech, several early Proofs. May be viewed two days prior, and Catalogues had; if by post, on receipt of twelve stamps.

Third and Concluding Portion of the Valuable and Extensive Stock of Books of Mr. HENRY G. BOHN.

MESSRS.

SOTHEY, WILKINSON & HODGE, Auctioneers of Literary Property and Works illustrative of the Fine Arts, will **SELL** by **AUCTION**, at their House, No. 13, Wellington-street, Strand, W.C., on **MONDAY, July 1**, and Five Following Days, at 1 o'clock precisely, the **THIRD** and **CONCLUDING PORTION** of the **EXTENSIVE** and **VALUABLE RETAIL STOCK** of Mr. **HENRY GEORGE BOHN**, the eminent Bookseller and Publisher, retiring from Business; including two extensive sets of the Philosophical Transactions at Large, two sets of the Archaeologia, and Journals or Transactions of other Learned and Scientific Societies—the British Gallery of Pictures, by Foster, large paper, proofs, and various other Galleries and Works on the Fine Art—Gillray's Caricatures—Hogarth's Works—various Illustrated "Voyages Pittoresques" and "Expéditions Scientifiques," performed by order of the French Government—Shaw's beautifully illuminated Works, on large paper—Meyrick's Universal Palaeography, edited by Sir P. Madden, 4 vols. with coloured plates—Lord Kingsborough's Mexican Antiquities, 9 vols.—Inghirami, Monumenti, Etruschi, 9 vols. coloured plates—Meyrick's Ancient Armour, illuminated plates—the Russian Armoury—Fugini's Architectural Works—Annales du Muséum d'Histoire Naturelle, 41 vols.—De Bry's Virginia, first edition, in German—Mémoires relatifs à l'Histoire de France, 52 vols.—L'histoire des Sciences, the rare volume—Harris's Game and Wild Animals of Africa, coloured plates—Catlin's large Work on American Indians, coloured plates—Roach Smith's Collectanea Antiqua, 6 vols., &c.—Numismatic and Heraldic Works—numerous Works on Natural History; including Selby's Grand Work on British Birds, 2 vols. coloured plates—several of Le Vaillant's fine Works on the Birds of Paradise, Parrots, &c.—Entomological Works of Rees, Sepp, Laporte, Nepehan, Drury, and others—Korzhub's Plants of the Comorand Coast—Hooker's Icones Filicum, 2 vols. coloured plates—Bauer's Ferns—Lindley's British Fossils—Redouté's Roses—Sowerby's various Works on Mineralogy, Conchology, &c.—Greek and Latin Classics—Fathers of the Church—Miscellaneous Works in all Classes of Literature—Books in the German, French, Italian, Spanish, Portuguese, and other Languages—in extension of Bibliographical Works and Printed Catalogues—Manuscripts, including a finely illuminated Missal. May be viewed two days prior, and Catalogues had; if by post, on receipt of six penny stamps.

Postponement of Sale.

MESSRS.

SOTHEY, WILKINSON & HODGE, beg to announce that the Sale of the **LIBRARY** of the late **JAMES YATES**, Esq., M.A.F.R.S. F.G.S. F.L.S., is, by order of the Executors, **POSTPONED** till next winter.

Extensive Collection of Shells.

MR. J. C. STEVENS will **SELL** by **AUCTION**, at his Great Rooms, 38, King-street, Covent-garden, on **WEDNESDAY, May 23**, at half-past 12 precisely, without reserve, the **SECOND** and **LAST PORTION** of an extensive **COLLECTION** of **PROFANE** and **SACRED SHELLS**, &c., deceased; containing a very large number of Species, many of them rare, and all in the finest condition; also several Cabinets. On view the day prior and morning of Sale, and Catalogues had.

British and Foreign Lepidoptera and Coleoptera.

MR. J. C. STEVENS has received instructions to **SELL** by **AUCTION**, at his Great Room, 38, King-street, Covent-garden, on **TUESDAY, May 22**, at half-past 12 precisely, several small private **COLLECTIONS** of **BRITISH LEPIDOPTERA**, together with a Mahogany Cabinet; also the Remaining Portion of the Lepidoptera collected by A. R. Wallace in the Amazon and in the East India Islands, and the Coleoptera and Insecta, various, obtained by R. Fortune, Esq. in China and Japan. On view the day prior and morning of Sale, and Catalogues had.

The Valuable Library of the late JOHN HARRIS, Esq.

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SATURDAY, MAY 18, 1872.

LITERATURE

The Complete Works of Robert Southwell, S.J. For the First Time fully Collected and Collated with the Original and Early Editions and MSS., and enlarged with hitherto unprinted and inedited Poems, from MSS. at Stonyhurst College, Lancashire. Edited, with Memorial, Introduction and Notes, by the Rev. Alexander B. Grosart. (Printed for Private Circulation.)

FRANCIS GODOLPHIN WALDRON has fared badly at the hands of the editors of Southwell's works. Mr. Waldron, indeed, was not a very illustrious personage. He was an actor of the last century. A simple-minded man, he went on professional tours in the country, when the London houses were closed, announcing his "Imitations of the Inimitable Mr. Garrick." He was the treasurer of the Drury Lane Theatrical Fund; he was also a dramatic writer of some merit, and he was a friend of Garrick's. He was moreover a bookseller of repute. His few dramatic pieces have not lived, but contemporary critics said of the author that "he evinced in those pieces more erudition and stage knowledge than many who bring out a piece every season." We have to add to this that Waldron, being a Roman Catholic, was, as Mr. Turnbull allows, the first man who, in recent times, brought the forgotten powers of Father Southwell to the knowledge of the public. In Waldron's long appendix to his edition of Ben Jonson's 'Sad Shepherd,' he introduced Southwell's name. He corrected the errors of Warton, and he quoted some of the tenderest of the poet's shorter pieces,—poems, indeed, in which every line is full of beauty and wisdom. Waldron's efforts were well received by a public to whom Southwell has become as one of those familiar friends who are cherished for their virtues and are not questioned on account of their creeds. Mr. Turnbull, in his edition of the poet's works, A.D. 1856, seems to think the general world would have known nothing of Southwell, if he had not edited the poems. If it had not been for Waldron, Headley would not have inserted in his 'Beauties' what Waldron quoted. We should have expected from Mr. Grosart a fuller recognition than the brief one he has made of the Roman Catholic actor.

Southwell (born in 1562) was of an old family, which has its worthy representative at the present time in Viscount Southwell. It is remarkable that with a father who, if a Roman Catholic, was not so to any outward observance, the son should have been a priest of the Roman church, not only earnest but almost fierce in the exercise of his office. By nature, however, Southwell was of the gentlest disposition. His training may account for his professional zeal and exemplary courage. The Jesuit Father, Darbyshire, was his tutor in Paris. Douay taught him discipline, and at Rome he entered the order of Jesuits when little more than sixteen years of age. Six years later, after going through the experiences of various colleges, Southwell, again in Rome, was ordained priest. For a Jesuit, ordained after a certain previous year, to follow his profession in England was to incur the penalty of death. Southwell did not hesitate. He came. He

was received into the Arundel family as chaplain and confessor, and, wherever needed, he celebrated mass and administered the sacraments privately to the scattered and frightened sheep of his tolerably numerous flock. During that time he wrote both prose and poetry, and he had a private printing-press in London, at which some of his prose compositions were printed. His presence here was soon known. He was sought after, and sometimes the pursuers were in the same house with him, or riding by his side on the high road, unaware that the object of their search was so near. Under disguise, feigned names, a manner and a conversation that betokened anything but a priest,—but which may be considered by some as quite characteristic of the Jesuit,—Southwell might have remained undetected till happier and safer times had he not been betrayed by an angry woman, once a friend, who intimated to the authorities that if they went to her father's house, at Uxendon, near Harrow, they would find there a Mr. Cotton, who was, in truth, Father Southwell, the Jesuit Priest, that they had so long been looking for in vain. The arrest was made. Southwell was brutally treated, and subsequently he was repeatedly tortured. He is said to have borne suffering as if he were a post rather than a man. It is certain that nothing could be got from him that was asked for under the rack. He would not even say what coloured horse he rode on a certain day, lest confession should put his persecutors upon the track of other prey. When he petitioned to be put upon his trial, Cecil is said to have replied that he was in too great haste to be hanged, but that his desire should be gratified. At the trial, Southwell bore himself nobly, showing no fear, and treating the judges with all respect. In short, his bearing was that of the true gentleman, which he always was. He was condemned, of course; for the Protestants of that day were taking their foolish revenge for the judicial murder of their kinsmen by the "Papists," under Mary. He was drawn on a sledge from Newgate to Tyburn. Arriving there, he wiped with his handkerchief the mud which had been splashed upon his brow in the ride; and recognizing a Jesuit in the crowd, he flung the handkerchief to him. The Society became possessed of the relic, and perhaps still cherishes it. We are at some loss to understand how Southwell, who was pinioned, could have performed all that is told of him in the above tradition. We can more readily believe that the spectators interfered to prevent the most brutal part of the sentence being carried out while the poor victim showed faint signs of life. He was dead before he was disembowelled.

Opinion is doubtless divided as to the merits of Southwell as a poet. Many persons judge him by his defects, not by his excellence. They sneer at such a line as, "Day full of dumps, nurse of unrest the night," and they laugh at, "With doleful tunes for dumpish ears." They lift the eyebrows in scorn at another line, "Sick hearts, that shift no fits, shift rooms in vain." Fantastic images, and alliteration carried to excess are, it must be confessed, not rare in Southwell, but the beauties abound and cover all shortcomings. Some of his lines are terse and significant, such as, "No shadow can with shadowed thing compare." Again, there is a savour as of the best

of our old dramatic poets, in the line where Southwell speaks of Sense, as "The wakeful spy of jealous sound"; and of Death as "The bud" (that) "was opened to let out the rose." How at once poetical and philosophical are the lines:

The mind a creature is, yet can create,
To Nature's patterns adding higher skill.

But 'Look Home' and 'Times go by Turns' flow over with such poetry and such philosophy.

Mr. Grosart is the most recent of Southwell's editors. His quarto is a noble volume. We could, however, wish that he had been a trifle more gently tempered with his predecessors in the editing of Southwell's works. He picks Mr. Turnbull to pieces as if he loved the labour. "Travesties of editing!" he exclaims of both Walter's and Turnbull's editions. Mr. Grosart reads a false text in Turnbull, and he at once writes "Sorrowful examples of the utter carelessness of Turnbull!" Turnbull himself may be said to have consigned Walter and his edition of Southwell to oblivion; but Mr. Grosart is Walter's avenger. Turnbull said contemptuously, "I refrain from criticism on Mr. Walter's text." To which Mr. Grosart replies, "Severe, but not undeserved; only his own is scarcely one whit better, and in places worse. . . . Our finest literature would get corrupted, if such editing were not exposed and censured." The truth is that Mr. Turnbull was more concerned to write up his co-religionists in the introductory memoir of the poet, than he was to furnish a pure text of the poetry. Thus the plotter and the plot to murder Elizabeth and to put Mary Stuart in her place are described as "the gallant confederacy of Babington and his friends." Had Turnbull been less troubled with such matters as showing that the relics of the martyr worked miracles, and assuring us that God always so dealt with His saints, he would not have committed the blunder of stating that he had never seen or been able to procure, or knew of the existence of a copy of Southwell's 'Christian's Manna,' when he had already inserted it in his own edition of the poems, but quite unconsciously, under the title of 'The Blessed Sacrament of the Altar.'

But if Turnbull travels out of the track in which he should have kept, Mr. Grosart is quite as much given to quitting his subject, sometimes dealing with things which have little connexion with the poet or his works. Southwell's simple biography would have sufficed, without taking flights into the empyrean, to treat of biographies in the Unknown World. Mr. Grosart cannot speak of Sir Richard Southwell's natural children without thinking how these may affect the respectability of the poet, Southwell! The biographer comforts himself with the reflection that "It was part of the humiliation of the Lord to have in his human descent, not great and holy ones merely, but this record also: 'Salmon begat Booz of Rachab, and Booz begat Obcd of Ruth.'" The editor writes the above as a comment on the reference to that scapegrace, Sir Richard, and says: "Unhappily, this Sir Richard Southwell introduced not a few *bars sinister* (if I may venture to use heraldic phraseology) into the House." A writer who is so merciless to the slips of others as Mr. Grosart is, should know that "*bar sinister*" is not heraldic phraseology, as applied to illustrate illegitimacy. It is the *baton* (the fourth part of the

bend sinister) which heraldically expresses that condition. We may as well add here that Mr. Grosart has laid in a most extensive assortment of adjectives, and that he scatters them about with somewhat reckless prodigality. For example, Southwell wrote two becoming letters to convert his father. Mr. Grosart says they were "long, intense, wistful, most eloquent and beautiful letters."

We will not stop to criticize Mr. Grosart's theories as to Shakspeare being indebted to Southwell. Waldron was absurd enough on that point. We might, too, pass over Mr. Grosart's statements as to where Southwell wrote these poems, but that the statement affords an example of his style of editing the poet's works. "His poems," we are gravely told, "bear hitherto unrecognized traces of having been composed in (probably) the Tower." The traces are quite the other way. Southwell, we believe, composed them in the dwelling-places where he lived the life of a fugitive. He could not have composed them under "the rack, and kindred atrocities," from which he suffered almost without intermission; and he would not have been allowed, we think, the means and appliances for such work. However, Mr. Grosart having put the above "probably" at page liv, tells us, at page lxxxvii, that his Memoir "establishes that some of the tenderest and sweetest" (of the poems) "must have been composed after the anguish of his thirteen rackings and other prison tortures." One aid in proof of the whereabouts of the composition the editor finds in the following lines:—

Sleep, Death's ally, oblivion of tears,
Silence of passion, balm of angry sore,
Suspense of loves, security of tears,
Wrath's lenitive, heart's ease, storm's calmest shore,
Sense's and soul's reprieve from all cumbers,
Benumbing sense of ill with quiet slumbers.

These verses, as Mr. Grosart says, may have "autobiographic experiences worked into them"; but they are experiences of a man whose life was restless, because hourly imperilled, and to whom sleep was a great blessing. They do not reveal to us a man in pulsations of anguish from "the rack, throbbing in every limb with fierce, unbearable pain," and to whom sleep would be almost impossible, or broken with terrors, and never refreshing.

The most valuable portion of Mr. Grosart's edition is his rectification of the text from Southwell's own manuscripts at Stonyhurst. In doing this, Mr. Grosart has rendered a real service to literature.

The Court of Anna Carafa: an Historical Narrative. With Portrait. By Mrs. Horace Roscoe St. John. (Tinsley Brothers.)

WE have no great disposition to quarrel with bookmakers merely because they are industrious in their vocation, and produce books that display no large amount of nice research or original power. He who gathers into convenient volumes what ordinary readers like to know about books and manuscripts which they have not time to read for themselves, is at least as respectable and useful a person as the journalist of an inferior kind, who tells us in commonplace style what we want to learn about recent events. We do not, therefore, condemn this flimsy performance because it is a piece of literary manufacture, but because it is an unusually bad specimen of the profes-

sional bookmaker's way of doing business. A better subject than Anna Carafa no writer in Mrs. Roscoe St. John's special line of art could desire. The brilliant, perverse, vindictive heiress of the lords of Stigliano, was the heroine of a drama, so rich in romantic incidents and the materials for picturesque illustration, that moderate care and skill could not have failed to make her memoir entertaining. Anna's story, moreover, is a subject adapted to the powers of Mrs. St. John, who, besides possessing a little culture and considerable cleverness, knows something of the annals of Naples, and has improved greatly in literary style since she produced her superficial and inconsistent sketch of 'Masaniello of Naples.' Her present book might have been of no great historical value, but it would necessarily have been amusing, had the lady done anything at all to fulfil the promise of her fallacious title. If she had christened her volume 'The Carafas of Maddaloni,' she would have appropriated the name of the English version of a work to which she seems to have been largely indebted; but we could not have charged her with misdescribing a book that will scarcely have a brief day of life amongst the ephemeral literature of the current season. She had better grounds for calling it a 'Biography of Paul the Fourth,' than for offering it to the libraries as an historical account of the famous Duchess of Medina de las Torres, who does not appear in the story before the middle of the volume, and whose affairs are so subordinate a part of the work that they do not altogether occupy thirty pages of the treatise. It is incredible that so long as she had pen in hand Mrs. St. John ever regarded herself as the Duchess's historian, or thought of putting Anna's name and portrait at the commencement of the volume until, on completing the labour of composition, she was urged to invent a title that would catch Mr. Mudie's subscribers. When Anna has at length been introduced to the reader, she is not allowed to hold his attention for five minutes at a time. Something of course is said of her numerous suitors, especially of Diomed Carafa, the cousin, whose affection she is believed to have slighted, at the cost of poignant and enduring sorrow to her own heart, in order that she might be a Spanish viceroy's bride, and shine as the queen of the loveliest capital of Southern Europe. Of course also a laugh is raised at the chagrin experienced by the lady, who had no sooner bound herself irrevocably to the son-in-law of Olivares, than she discovered herself to be the dupe of an intrigue, and the wife of a princely adventurer who was not yet the vice-regal personage that she had imagined him to be. Surrounded by envious rivals and disappointed suitors for her hand, who keenly enjoyed her discomfiture and exaggerated maliciously all its most ludicrous circumstances, the bride, it can be readily believed, "was so prostrated by melancholy at the tidings from Spain, which seemed the annihilation of her lofty hopes, that she refused to eat or drink." But Mrs. St. John neither heightens our respect for her knowledge of English history, nor stimulates our pity for Anna's woe, by observing, with simple faith in the teachers of her childhood, "Like Queen Elizabeth of England, who, too late, felt her remorse for the fate she had herself inflicted on her lover, Anna was conscious that this blow to her aspirations

struck at a wound unhealed in her heart. For this end—to find herself the dupe of treachery, the victim of a snare—she had renounced her love, fond though unconfessed, for her cousin Diomed."

Having raised Anna Carafa from despair, and placed her on the throne which was the summit of her ambition, Mrs. St. John tells us in half-a-dozen lines that the Duke and Duchess spent vast sums on theatrical diversions; and then, abruptly leaving the Viceroy and Princess to their dissipations, she gives us an essay on the drama, in the course of which she glances at the plays of ancient Greece, notices the "mysteries" and "moralities" of the Christian churches, and describes rather tamely the Ober-Ammergau Passion-Play. Next comes, in a separate chapter, a crude and flimsy sketch of the feudal system, which is tacked to the disjointed narrative by a couple of allusions to Anna Carafa's avarice and extortionate practices. Then follows a brief chapter, entitled 'The Last Days of the Duchess,' which says scarcely anything about those days, except that they "were desolate in the extreme." How was it possible for them to be otherwise? For, as Mrs. St. John most decorously observes, in a style not unworthy of the lamented Mrs. Chapone, whilst corresponding with young ladies, "a life devoted to frivolity and pleasure was necessarily wanting in the conditions essential to the existence of friendship; for light and darkness are not more widely separated than the ordinary intimacies of the world from this exalted sentiment." To pad the scrappy volume up to her publishers' requirements, Mrs. St. John makes it stouter with a chapter, entitled 'Free Italy' and fourteen *documenti*, copied from the 'Archivio Storico Italiano,' which of course no reader of the "historical narrative" will trouble himself to peruse. Like the picture of the Princess at the beginning, these *documenti* at the end of the book seem to be inserted merely to give the volume a handsome appearance. As for Mrs. St. John's affectation of profound learning and little tricks for imposing herself on simple folk at her own valuation, it is enough to say that they are amusing, and do not exceed the limits of that innocent artifice which ladies are permitted to employ for the attainment of their ends.

Space and Vision: an Attempt to deduce all our Knowledge of Space from the Sense of Sight. With a Note on the Association Psychology. By W. H. S. Monck. (Dublin, M'Gee.)

MR. MONCK, in this pamphlet or booklet, offers us a new theory on "a question with which Trinity College, Dublin, is peculiarly identified"—namely, the real object of the sense of sight. He steers a middle course between idealism and empiricism (which on this question are allied) and common sense; rejecting, on the one hand, Prof. Abbott's vigorous defence of the natural opinion that we see things as they really are, and, on the other hand, combating the Berkeleian theory of vision, especially in the form advocated by Messrs. Bain and Mill. We do not find that Mr. Monck's *esprit de corps*, as a Dublin graduate, has impelled him to a very accurate study of Berkeley's own position. He repeats the old mistake that "Berkeley's chief arguments were directed against the doctrine that

sight is originally perceptive of distance from the eye." He might certainly quote the most respectable authorities for this statement, only not his distinguished fellow-graduate himself, who says, at the very outset of the famous essay, "It is, I think, *agreed by all* that distance of itself and immediately cannot be seen." What Berkeley was concerned to prove was, that the Visible was not a *datum* from which the Tangible could be inferred by necessary reasoning, but a *symbol* through which it was suggested by arbitrary divine appointment. It would have been well if this distinction between Inference and Suggestion had been more clearly kept in view by subsequent thinkers, including Mr. Monck himself.

Generally speaking, however, our author shows not only care and ingenuity in working out his own theory, but a thorough familiarity with the controversy, and much polemical acumen and vigour. And if we cannot estimate highly the value of his results, it is not so much from any defect in the quality of his work, as because he seems to us to have been in quest of something which he could not possibly discover, and which, if discovered, would be quite unimportant. It is true that many other superior intellects have joined in the quest,—indeed, most English metaphysicians have more or less hunted the same quarry; but it is Mr. Monck's misfortune to write just when our eyes are being opened, and we see in what a wild-goose chase we have been engaged.

Our author undertakes to tell us what the "object of vision" really is. It is not, as empiricists seem to hold, merely colour apart from extension; nor is it, as Prof. Abbott and the unphilosophic herd fondly deem, the real solid things, which we also touch and handle. It is "the picture or collection of pictures on the retina,"—the variously-coloured surface that at the moment is actually lining a portion of each eyeball. This statement, however, needs explanation. Mr. Monck does not mean that we perceive this surface to be the surface of our eye, for that would involve an apprehension of it as related to the space filled by the rest of the eye; whereas "we see nothing and perceive nothing in space, except the collection of pictures on our retina; and for this very reason we can have no direct perception of their locality or spacial relations to anything else." Nor does it seem that we exactly see the retinal surfaces, because we do not see them as two, but as one; it is rather such a surface as would be formed by a combination of the two. At the same time, it is important to our author to maintain that we see this surface as curved, and therefore as extended in three dimensions; though it is somewhat difficult to reconcile this with the statement that we do not perceive its spacial relations, for the apprehension of a curved surface as curved surely involves a reference to the space on either side of it. However, not to dwell on this, we have got as our real object of vision a curved surface perceived to be curved. But what does Mr. Monck exactly mean by calling this an "object of vision"? Here a very important ambiguity comes into view. It is never made clear whether it is what we *now* really see or what we once saw. He sometimes calls it "object of vision," "what sight reveals," "immediate object of visual perception," "what sight informs us

of"; sometimes "original perception," "object originally seen," &c. Plainly the introduction of the word *original* makes a most important difference in our inquiry. If we want to ascertain the nature of our present vision, or any other present phenomenon of mind, we can only do so by observing our actual consciousness. It requires patience and practice to perform this operation with anything like accuracy; but the facts are there to observe, and we have only to observe them. But our *original* vision, as such, is beyond the reach of direct observation. We can only form a more or less probable conjecture as to what it was by reasoning from analogy, indirectly observing of the consciousness of infants, watching the ways of newly-dropped lambs, examining cases of couching for cataract, &c. Of these methods the last mentioned is by far the most satisfactory, only we have not as yet got a sufficient number of such cases recorded with due accuracy and impartiality. At any rate, whatever be the degree of certainty attainable in either investigation, the results of the two ought not to be confounded. Now, Mr. Monck, with many other metaphysicians, insists upon confounding them. He tells us that "we do not [even now] see the real external objects," i.e., portions of their surfaces (more than that we do not suppose ourselves to see). His reason is that such vision is liable to error; we continually mistake the distances and magnitudes of the objects that we seem to see. Vision proper must be free from all possibility of illusion, otherwise we "deny the veracity of direct consciousness," and "philosophy will commit suicide." This latter menace, we confess, does not trouble us. Philosophy, especially in Great Britain, has threatened so often to commit the rash act, that we are grown quite callous to the danger. And as for "denying the veracity of consciousness," it is rather Mr. Monck who does this, in disgust at its fallibility; for consciousness—until frightened by the metaphysicians—certainly declares that we see the real external objects. We do not deny the validity of arithmetic by admitting that we make mistakes in our sums; nor the authority of conscience by pointing to its misdirection. Still, if the metaphysician can furnish us with a uniformly and absolutely veracious consciousness, we will not object to his depreciating information that is only generally and approximately trustworthy. But does Mr. Monck really offer us such a consciousness in his vision of the retinal surface? In the first place, rating his arguments at their highest, we can only reach this original and infallible vision as a probable conclusion, at the end of a process of very fallible reasoning. We cannot now, by the greatest effort, see or seem to see a single smooth spherical surface when we open our eyes, much less apprehend accurately the shape and relative size of the differently coloured parts of that surface. What use to us is the veracity, however clearly demonstrated, of a consciousness as irrecoverable as last year's snow? And even if we could recover it, it would be of little value. The last bit of space that most of us want to know about is the inside of our eyeball. Mr. Monck, it is true, assures us that this one spacial reality once revealed, "we can thence reach other spacial realities outside us by a

legitimate inference." But he does not explain to us the nature of this inference; and we rather fear that it again would turn out to be a very fallible process. In short, if absolute truth be attainable by man in any department of speculation, it is certainly not to be found by endeavouring to remount the stream of our mental development; for, first, we can never be certain that we have traced it to its source; and, secondly, if we did get there, we should find equal difficulty in coming logically down again.

We have not space to discuss in detail Mr. Monck's arguments, some of which are interesting and instructive, although, as it seems to us, misdirected, from the continual confusion between "present" and "original" consciousness. All his criticism of the "Associationists" (as he calls the school of Mill and Bain) is effective *ad homines*, and, though a little incoherent, generally close and subtle. Especially, a supplementary note on the Association Psychology contains important suggestions: as e.g. that Mr. Mill's "Chemical Association" (of mental phenomena) should (even if a sound theory) rather be called Evolution, for "the supposed compound cannot be resolved into its supposed elements; while this is precisely the characteristic that distinguishes chemical composition from ordinary causation." Again, the confusion produced by the two schools of Associationists,—one materialistic, assuming the external world and its laws as causes of our mental associations, and the other idealistic, regarding the same world as a product of mind and its laws,—is very happily characterized.

Historical Essays in connexion with the Land, the Church, &c. By E. W. Robertson. (Edinburgh, Edmonston & Douglas.)

MR. ROBERTSON has contributed to literature a book full of learning and research, and one likely to be of great use to students of many and different classes; but he has at the same time produced a volume so varied in the subjects embraced in it, so condensed in its matter, and so close in its reasoning, as to render a critical notice of it almost an impossibility.

His work is an Index, and must be treated as such: yet we do not thereby mean to depreciate what we believe will prove of the highest value for the due prosecution of many branches of historical inquiry,—only it must be considered rather as a table of contents than as a treatise, fully worked out, and therefore admitting of extracts,—on any one of the different subjects he has taken up. Our readers may judge for themselves of the range of reading in this one small volume of 275 pages, inclusive of its index, when we state that it contains no less than eight separate essays on subjects such as the following: 'Roman and Byzantine Pound,' 'Talents of the Classical Æra,' the 'Currency of Rome and Byzantium,—of the Franks and of the House of Capet,—of the early Germanic and Frison Populations,—of the Norwegian and Irish,—with the Morabettin and early Spanish,' not forgetting those of the 'Early English and Mediæval Times.' Then we have papers 'On the Acre and the Shire,' on 'Scottish and Irish Measurements,' on 'St. Dunstan and his Policy,' with five chapters 'On English History before the Conquest,' together with four different questions of early

Roman History. Last, and by no means least, we have what to the general reader will doubtless be the most interesting portion of Mr. Robertson's volume, an admirable general Introduction, in which the results of great reading and accurate observation are laid before us in a succinct but clear narrative. After having carefully examined what he has advanced, we feel bound to agree with him, as applicable to his own work, where he says: "Though obsolete land customs and measurements, and standards of weight and currency that have long since ceased to be in use, possess but few attractions for the general reader, yet a certain familiarity with them may be of advantage in investigating the past." Again, Mr. Robertson well remarks:—

"One age is fond of clothing another (practically as well as figuratively) in the dress that suits its own ideas; and, as the *Sponsalizia* presents us with Raphael's conception of the Temple or of a Jewish Synagogue, so the guests at the Marriage Feast of Cana wear the Venetian satins familiar to Paul Veronese. Macbeth, in bag-wig, sword, and ruffles, satisfied the eighteenth century, while the nineteenth insists on the tartan. Each age is marked by its own peculiarities, by the presence or the absence of certain characteristic features, through which its productions may be recognized. . . . The writer is apt to reflect the peculiarities of the age in which he lives quite as much as the painter, and thus is influenced, insensibly, in his delineations of the past."

We shall now briefly call attention to a few points we think of importance in his individual essays. Thus, in that 'On the Roman and Byzantine Pound,' Mr. Robertson proves what has not been usually accepted as certain, the direct descent of the English sterling standard from the old standard of Germany—the Cologne weight—and shows that this, in its turn, is the lineal descendant of the coinage of Constantinople; and, further, that our goldsmiths still use the technical phrase, "twenty-four carats fine," as applied to gold of the finest quality, the original meaning being that every *Keratan* in the twenty-four that made up the standard weight at Constantinople, was of the purest gold unmixed with alloy. Under the head of 'Stipendium,' Mr. Robertson rightly observes, that the great change in the military system of Rome coincident with the war with Pyrrhus, the epoch, too, when the first sun-dial was erected in the Forum, and of the introduction of the first silver currency, was really this: that length of service, and no longer property, qualified the soldier to take his place among the chosen band, known henceforward as *Veterani*. "Men," he says, "were wanted, and the *proletarii*, freemen, but not freeholders, were enrolled in the legions. A fleet was needed, and the poorest of the proletarian class, with all the freedmen, were inscribed upon the roll of the sailors, much against their will, for galley service was naturally unpopular." With equal clearness, he traces the double system of weights which have since prevailed in Western Europe, to the fact that, whereas the ordinary pound contained only seventy-two *solidi*, Constantine made use of a heavier pound, of eighty-four *solidi*. To this heavier pound, Troy-weight (that is Troyes-weight) may be traced, the Merovingians having adopted the Byzantine system for the standard of their currency. Under the head of 'Early Substitutes for a Coinage,' Mr. Robertson has some interesting remarks:—

"Various substitutes," says he, "existed for a metallic currency, or rather coinage. Cattle passed from very early times, at a fixed value, as money, *feoh* or *pecunia*; hence the high valuations of the *eye*, the *horn*, and the *tail*, in In's laws, for the best beast was always insisted on, and a mutilated animal was 'bad money'; the malicious injurer of his neighbour's means of paying 'rent and taxes' being apparently amerced in the estimated amount of the depreciation. . . . This cattle-tribute, known in England as *Nowt-geld*, or Cornage, affords a very fair criterion of the state of the society in which it prevailed. . . . The collar and the armlet, the Celtic *torque*, the Teutonic *beag*, were at one time familiar in a certain sense as a 'currency' throughout the North. The *beag* was originally the ornament of the Godr, or member of the sacred race, whenever he officiated at a sacrifice; and to swear upon the 'holy beag' was the most solemn oath known to the heathen Northmen when they invaded England. . . . Cloth, to use the word in its widest sense of *clothing*, passed as a sort of currency, that lingered longest in the north of Europe, under the name of *Marc-wadmal*. . . . and the literal meaning of the word *Vellon*, from which *Billon* is derived, is *wool*, and the *Vellon* coinage of Spain would thus appear to have been originally a currency in wool, a sort of cloth-marc, before the introduction of the alloyed coinage, or *Lög-silfr*, which has perpetuated the name of *Billon*."

Mr. Robertson gives some curious instances, as showing how completely the remembrance of the most important events fade away from the memory in the ages following those in which the original actors lived; and how the present age will be generally found to repeat the past, with modifications easy of recognition. Thus, Froissart, in his 'Sayer of Engleterre called Henry Castyle,' states that "Saint Edward King of England, &c. subdued the Danes and discomfited them by bataille on the see thre tymes,"—a portrait, doubtless, agreeable to the period when the old Chronicler lived, but varying much from that which the contemporaries of the saintly King have left. This shows that we are bound to accept with some mistrust versions of past occurrences, given by writers who lived two or three centuries after the events they profess to narrate. In the reign of Edward the Second, it seems to have been the fashion to represent the Danish invasion as a period of intense tyranny and oppression, from which the country was at last relieved by the Confessor, whose "cousin," after crushing the "rebellion" of Harold, was equally supposed to have confirmed the old laws which Edward the Confessor had revived. In like manner, in the following century, we find the Norman becoming the typical oppressor, instead of the Dane, and a different colour given to the events of the eleventh century by still later writers.

There is another question of much interest to which Mr. Robertson calls attention, namely, the abundant proof we have that the success of most of the principal invaders, as well as that of the ruling tribes or families, is greatly due to superiority in arms and discipline. Just, in fact, as the principles of war, first worked out by Gustavus Adolphus, led to the overthrow by Cromwell of the gallant but ill-armed and ill-regulated valour of the Royalists, so the superiority of the Germans in the recent war is traceable to the system first established in Prussia by Frederic the Great. In the same way, the dagger screwed into the firelock placed the musketeer, at close quarters, on a footing with the pikeman, the later modification of the bayonet attached to the barrel completing this efficiency, without interfer-

ing with the use of the fire-arm. And thus it becomes further clear, that the immediate supremacy of the Franks was, in no small degree, due to their superiority in military equipments,—Charlemagne having from the first taken especial care that his soldiers should be fully prepared. Each man, we know, crossed the Mark with provisions for three, and clothing for six months; while, in every Imperial *vill*, a store-house was established, "so that there be no kind of seeking for or hiring in any place whatever." Nay, more than this, it was provided that all the war-carts should be of the same size, and covered with leather so as not to let water in in fording rivers. To each cart, a lance and a shield, a bow and a quiver, were permanently attached, as arms for the baggage guard, though the main defence of the free soldiers was the *Brunia*, or breastplate—the *byrnie* of the old English laws—which was never, on any account, to be given or sold to the Saxons.

Another subject Mr. Robertson has carefully studied is the course the inheritance of land followed in early times. In this discussion, he has shown that the effect of the Norman conquest was not, as many writers have affirmed, the creation of a new class among the population, by the forcing down, or the enslaving of the previously free Saxon people, since, in point of fact, from the earliest period up to which we are able to trace the course of history, the distinction between the Atheling (or noble) and the serf is clearly maintained; indeed, though the oppressions or burdens imposed by the Normans were often severe, they could not be called "illegal novelties." Just as in the days of the early Roman Commonwealth, when the Patrician alone was a member of the *populus Romanus*, whatever freedom there was was closely restricted to the privileged class. Individual right in land, as we now speak of it, could not have been recognized so long as the individual was merged in the kin, and so long as the family embraced a number of members whom it is no longer customary to include within its limits.

The Old-English canon, *Ingenius cum ingenua*, "let the full-born wed with the full-born," betokens a period when general enfranchisement was all but unattainable, and when the practice of Zelophehad, whose daughters married their cousins, "so that the inheritance of the children of Israel should not remove from tribe to tribe," prevailed universally. After the introduction of "free service," which lay at the base of the Feudal system, a free military class arose in connexion with the land; and, the principle of private property in land once admitted, the individual could enfranchise his slave and provide for him, or for a kinsman who was not full born.

With these few remarks, we are compelled to bring to an end our notice of Mr. Robertson's useful work.

Songs of Life and Death. By John Payne. (H. S. King & Co.)

THIS volume—together with two previous works by Mr. Payne—forms a collection intended by the author to be called 'The House of Dreams.' Such a title is not inappropriate, at least in reference to the present instalment, which is of a most dreamy cha-

acter. The poems are shadowy and unreal. Sadness is their prevailing characteristic. We have no right to object to a man being sad. If he chooses to write a volume of poems and tinges even the simplest ballad with despondency, it is his affair. Only we want his despondency to interest us. Mr. Payne's does not greatly interest us, for it resembles that of a man at the brink of the grave who has seen the sickness of the time and is ready to administer relief from his own experience. But it is false experience administering fictitious succour. If a man is sick of life it is not our fault—it is probably not even the fault of his publishers. Why then should he throw the blame upon anybody, and go moaning about with a hectic wail? To a healthy mind—or, in all modesty, let us say an ordinary mind—Mr. Payne's poems lack interest and substance. They poetize too much, and certain moods of feeling are treated in a redundant and too elaborate fashion. Although all are well written, there are no striking passages to arrest the attention and remove the generally vague impression made on the reader. There are none of those occasional flashes which lighten up a whole page or stanza, and redeem poems of the class from being wearisome. As most of the pieces, taken singly, are unsatisfactory, so is the book as a whole. Mr. Payne's work lacks body. It has little breadth, and less weight. The poems have no real life, and, although somewhat beautiful in form and texture, are generally pale and bloodless. With very many of the qualities that go to make a poet of the first order, Mr. Payne fails to be one. He possesses skill in his art, a fine taste, considerable command of language, an ear for music, and has few defects in rhyme and rhythm. But he has neither strength nor incisiveness. It is not, of course, necessary that a poem should have what is vaguely called human interest; but when it is absent, the work must be of the highest order, and of sustained character. Mr. Payne's Ballads, however, are good. Indeed, we much prefer his objective poetry to his more ambitious subjective wallings. In the frontier-land between these classes he is most at home. Here is a fair example of his best manner:—

Thou knowest I have ever been to thee,
Fair, simple Night, full constant in my love,
How I have cherished, all delights above,
The folding of thy pinions over me.
Mine has been no ephemeral fantasy,
That loves and loves not in one short hour's span,
And knows not if Day's rose have sweeter breath
Than thine own violets! Ere the noon began
To burden all the air with weary gold
And doom all wandering winds to fiery death,
My spirit to thy sheltering arms did flee!
Ere yet the chariot of the sunset rolled
Fierce to the dying as an ancient knight,
And many a mist grew painted o'er the sea,
I saw thee in the haze, with silent feet
Sweep o'er the distance, Mother of the Night,
Wrapping the hills in shadow, fold on fold:
I saw thy vans across the landscape meet,
And my faint soul arose to welcome thee!

A poet who can write thus should not be tempted into indulging in such sprawling stanzas as are to be found in 'The Enchanted Land' (pp. 88, 89), or such a verse as—

And all sound's sweets do wane and swell and kiss.

Mr. Payne has abandoned some of his earlier mannerisms, pet words, and expressions. He has improved, without having made much progress.

Diary of the Late Rajah of Kolhapoor during his Visit to Europe in 1870. (Smith, Elder & Co.)

THE tributary and protected States cover quite one-third of the area, and contain nearly one-fourth of the population of India. A reigning Rajah or Nawab, who has learnt to walk in our ways, can, by his personal example and influence, do infinitely more to uphold the stability and peace of the Empire, and to propagate those Western ideas by which civilization is extended, than can be done by any English functionary or missionary, however qualified. The fact that he is a Prince—Native and to the manner born—and at the same time one of themselves, gives him a hold upon the affections and the imagination of his fellow countrymen and co-religionists, beyond as well as within his own dominions, that never can be directly exercised by the most dignified and respected agent of British imperial authority. No course of instruction could widen the scope of a native sovereign's vision so effectually as a voyage to Europe. The amiable young Prince whose Diary has just been published wrote to a friend, not long after his arrival in London, "that he had learnt one thing already—what a very insignificant person the Rajah of Kolhapoor was out of his own territory." "This statement," we are told, "was made simply and without humiliation, being merely the result of enlarged powers of mental and moral perspective." As the political insight of an Indian Prince became strengthened by his observations during a residence in England, he might complete the lesson, substitute a healthy self-respect for the old barbaric pride, and learn that if, as an isolated potentate, he was a very insignificant person, he was, as a constituent ruler in the British Empire of India, a very considerable personage, with a special mission.

To the rising school of Indian statesmen, who see in a combined system of British Provinces and protected States the best means of attaining a fair balance between central and local administration, of establishing a visible chain of allegiance, and of providing for the gradual enlightenment of the less advanced regions and races, it appeared a most hopeful sign of the times when, early in 1870, two young Indian sovereigns, totally unconnected by relationship, and far separated from each other in place, declared their intention of visiting England. Both of them had received a fair English education; both of them, in consequence of the historic antecedents of their families, occupied a higher place in popular estimation than the comparative extent of their territories or amount of their revenues would have warranted. The Rajah of Kolhapūr has been, since the extinction of the kindred and rival House of Sattara, the acknowledged representative or the great Sivājī, and head of all the Mahrattas. The Rajah of Kappūthalla,—descended from Ranjit Singh's confederate, Fattah Singh Alluwallia, with whom Sir John Malcolm concluded the treaty of 1806,—may well claim the highest rank among the Sikh chieftains of the Panjāb. Two better specimens of their class could not have been selected to make the Westward road smooth and familiar for Indian princes. By a strange fatality the superstitious reluctance of the Hindū to quit the sacred soil of his fore-

fathers and to cross "the black water," was disastrously justified and doubly confirmed by the result of these two experiments. The Sikh Rajah died on board a steamer in the Red Sea, ten days after having left Bombay. The Mahratta died at Florence on the 30th of November, 1870, when returning to India from a six months' visit to Europe. In both cases the sad and sudden catastrophe was not in the least connected with the incidents of travel, or with change of climate, but was distinctly traceable to inherent constitutional debility. There can, however, be little doubt that these two conspicuous and almost simultaneous casualties have discouraged and checked several projects of a journey to London that had been entertained by Princes and Ministers of important native States. Every judicious effort should be made by our political agents to deprecate and overcome this natural but most unfortunate and unfounded apprehension. Whenever a native Prince has fallen during his minority under direct Imperial tutelage,—and we may refer to the existing instances of the Nizam, the Rajah of Mysore and the Nawāb of Bhāwalpūr,—his education should not be concluded without a reasonable period having been spent in a tour through the most interesting parts of Europe and Great Britain, and a residence in London of at least half a year.

There is nothing remarkable in the young Rajah's Diary,—nothing we are tempted to quote as peculiarly characteristic either of the Hindū or of the Rajah. The writer was only nineteen when he left India, and the Diary, as might be expected, when we consider the difficulties of a foreign tongue, and the narrow bounds of his previous experience, consists chiefly of such remarks and reflections as might have been made by a young gentleman four or five years younger. The volume is nicely got up, with a chromo-lithograph of the deceased Prince, Rājārām, and a photograph of his youthful successor, Sivājī; but we must confess that to us the most attractive part of its contents, that which has given us the clearest view of the young Rajah's mild and simple character, some notion of how he looked and how he felt in a sphere so new and strange to him as that of a country house in Buckinghamshire, with some records of his conversation, is the graphic supplementary article by Lady Verney, extracted from *Good Words*.

NOVELS OF THE WEEK.

Take Care Whom You Trust. By Compton Reade. (Smith, Elder & Co.)

Chrystabel. By Emma Jane Worboise. (Clarke.)

Cloth of Frieze: a Novel. By Lady Wood. 3 vols. (Chapman & Hall.)

The Soul and Money. By Jeremias Gotthelf. Translated by Guarterick Vere. (Tinsley Brothers.)

MR. COMPTON READE has apparently enjoyed largely the privilege of which Prof. Huxley spoke so contemptuously, to wit, that of listening to the talk of old ladies and curates, to say nothing of young ladies, minor canons, and choristers, in a cathedral town. The atmosphere of the whole story is clerical; the hero is a clergyman, the villain is another, and the plot turns on some complicated and mysterious transactions in connexion with the sale

of livings, which we admit that we do not fully understand, though it is clear that the villain "does" the hero somehow. This latter gentleman, Mr. Lovett, is a clergyman of musical talents, but rather weak judgment, who, having been minor canon of Blankton, is presented to a Chapter living which no one else will take (here is an opportunity for illustrating the rude behaviour of deans towards minor canons); he then marries a Miss Adine Sinclair, for whom the wicked clergyman, Mr. Blackley, has cherished an unrequited passion. More than this, he has managed to compromise her on a former occasion, when she was little more than a child, so that she lives in perpetual terror of the scandal which he has the power of making. Mr. Lovett, who knows nothing of this story, and regards his rival as his best friend, is unwise enough to borrow money of him, to meet the expenses of his wedding and first entry on his new duties; and thus the evil-disposed Blackley has a hold over both husband and wife, each of whom has in an unguarded moment trusted him. (It might be objected that the lender rather than the borrower is usually said to "trust": but novelists have a different code of terms, interpretable by rules of sentiment rather than of business.) If any one cares to know how he used his advantage, he may refer to the book itself: but we warn him that it will not "repay perusal." The style is weak and occasionally vulgar; the story uninteresting, and the personages commonplace. "To aid a school-girl run away" is not English, nor is "with every disposition to act servile": and, in spite of the *Daily Telegraph's* recent assertion to the contrary, we maintain that "reliable" was not a word in use at the classical period of English literature. All that part of the story which refers to the loves of Ralph, the ex-chorister, and Lady Montresor (by the way, do ladies of quality usually call their Platonic lovers by their surnames?) is most offensive. Nothing is to our minds so nauseous as the sentiment which just hovers on the verge of adultery, unless it be the taste which plays a dying man out of the world to "the *andante* from Beethoven's Symphony in D."

Miss Worboise is a prolific writer. It is not yet six months since we reviewed her last novel, and here we have another, which, though, like its predecessor, it appears in the form of one modest volume, contains quite as much reading, and therefore as much writing, as the more usual three. As a story we think the present is better than the last, although the faults which we noticed in that are still to some extent exemplified in this. First and foremost we must again take exception to the inordinate quantity of piety which the authoress thinks fit to introduce into her stories. The sentiment of it all is unobjectionable, but it might sometimes be taken for granted. One cannot be always going back to first principles, or referring every action to the religious standard, at least in the conscious manner of all the persons whom Miss Worboise describes. She must restrain this tendency very closely if she wishes to make her characters natural, which, as we before remarked, is the point where she most often fails.

With the exception we have noticed, however, there is more truth to nature in the present tale. Like the last, it is concerned with

abnormal family relations, which seem to be Miss Worboise's "particular vanity." Last time we had a boy who was separated from his mother, and brought up by strangers, whom he believed to be his parents; now it is a girl, who loses both parents, and is adopted by wealthy and somewhat eccentric people, whom she at first dislikes, but ends by loving and tending devotedly. The process by which this change comes about may possibly seem too abrupt: it may be thought improbable that aversion in a child should be so suddenly changed, by the means described, into affection; but we think that no one would raise this objection who had ever observed the extraordinary rapidity with which a child's mind takes impressions in the matter of liking and disliking, and how the least reciprocity of feeling serves to fix the impression indelibly. In the present case we think there is a great truth to nature in the manner in which the sensitive child, feeling that she has allowed her dislike to carry her into an act of cruelty, is moved by the natural shame for what she has done, first to pity, then to love, those whom she has begun by regarding as natural enemies. Miss Worboise is a trifle too fond of the *Deus ex machina*,—whether in the shape of a lady to buy the drawings of the heroine when reduced to poverty, or a rich and childless uncle from India,—but perhaps she would ask, what is the good of writing a novel if everything is to fall out just as it does in ordinary life? You cannot let your heroine starve or go on the parish.

Our authoress should attend to several little matters of detail, particularly when she uses words in other languages. "Nessun maggior dolor" does not look right; "spirituel" means usually "witty"; it is spoiling a good story to talk of "the Frenchman who, on being reminded that 'facts were facts,' remarked 'so much de worse for de facts'"; and fact is surely sacrificed to metaphor in the statement that "as people grow older the years slip by faster and faster, just as a river rushes the more rapidly as it broadens towards the sea." We must also point out, as we have often done before, that the French *artiste* is not, as a word, preferable to the English "artist," and that there is no such word in any language as "chaperone." Lastly, what struck us on first taking up the book, we do hope that Miss Worboise will in another edition let her heroine adopt the prettier, as we think, and certainly more usual orthography of her name, which besides having been sanctioned by a great poet, has decidedly, as a matter of etymology, the advantage over the meaningless *Chrystabel*.

We sincerely wish we could compliment Lady Wood upon something more than her industry. In 'Sea Drift,' with all its faults, there were indications that the author might yet earn our congratulations on achieving success, rather than on attempting it. But 'Cloth of Frieze' is a retrogression. If less gloomy than 'Sea Drift,' it is less skilful in every respect. The story wants interest. The good people are bores, and the bad are not picturesque enough to excite wonder at their badness. There are fair conceptions of character; but the writer has not been able to carry them out. The story would have been thrice as readable, if it had been condensed into one volume,

instead of filling three. Voltaire's 'Huron' would not occupy the space of half of one of these volumes; but a whole library could not contain more wisdom, nor more wit. We shall have an improved race of novel writers, perhaps, when those who are tedious in three volumes are compelled to confine themselves within one.

The term "Cloth of Frieze" does not imply virtue under a coarse covering. It designates a young aristocratic villain, who seduces village girls, makes love to all sorts of higher-born ladies, and marries at last only to be a brute to his wife. He is the cause of the death of his own "bastard," but he is also killed himself, and his widow weds with an old and good lover, with whom, we fear, she must have found life supremely dull. Perhaps, as she playfully calls him "brute" before marriage, the happy couple may have indulged in "fire-works" afterwards. To this fable, however, we find no moral. If the writer had any motive, it would seem to give vent to her unconcealed spite against women. No opportunity is allowed to pass of showing at least contempt for woman-kind. It comes out in the author's reflections. "Young women," we are told, "dress to attract the other sex; old women dress to spite their own." Young and old, poor and rich, it is all the same: a poor widow's tears are dried by the presence of a "handsome suit of widow's weeds." Lady Wood, in writing this, was thinking, perhaps, of the lines in Massinger—

There be some
That in their husband's sicknesses have wept
Their pottle of tears a day, but being once certain
At midnight he was dead, have in the morning
Dried up their handkerchiefs, and thought no more on't.

With regard to the young, she informs us that, "when women want to reach a gentleman, the artless creatures make clutches at the females belonging to him." Even childhood comes in for a "slap" from this censor. "What child," she asks, "is grateful, even for an instant, to the donor of a toy for which he has been crying?" We are afforded a glimpse of the ways of young ladies, wearied at out-of-door festivals, who, "loosening their corsets, lie down to dream on these joys in their slumbers." "Emily, more lovely than ever in the new feeling of being beloved, flung herself on one side of Ella's bed, after throwing off all garments likely to constrict her plump beauties, and called on her companion to follow her example." When Sir Jasper's natural child appears, Lady Wood remarks that "a young lady of the present day, in our advanced ideas of education, would have looked leniently on the offence of the baby's illegal existence." The most healthy portion of the work is in the parts where Lady Wood expresses her abhorrence of debt, and her detestation of people who live above their incomes, cheat their creditors, and ride in broughams which have become theirs again on paying one shilling for every pound they had promised to give for the much-coveted vehicle. We quite agree with her that "every one possesses an independent fortune who, after paying every farthing owed, has a quarter's expenditure in hand, and a five-pound note over to trifle with." We like Lady Wood less when she turns to mere cynicism. It may be true, as she says, that a lady would not be caught being kissed, for all the world; and that cows and calves are atrociously treated by butchers, "to please our customers, the ladies"; but we do not care for

the knowledge, and fail to connect the facts with the story. We must protest, too, against the repeated "drappie in the e'e," to illustrate tipsiness. We would also suggest that a lady would never speak of her own maid as "my lady's-maid." What the "vestigia of a kind-hearted young girl" may be we can guess. It had been as easy to say *footsteps*; but that is too simple a word for a lady who quotes from the 'Electra,' invents a new sort of French in speaking of "de les amis," and handles naval matters with a boldness and nice appreciation of what is required, which lead us to think that, under the future dispensation of things, Lady Wood may hope to find herself posted at the Admiralty.

The atmosphere of the Swiss story which Mr. Vere has translated is that of the 'Elegy in a Country Churchyard,' save that the characters are well-to-do farmers instead of belonging to the class of agricultural labourers. Yet we have here "short and simple annals" devoted to "useful toil, homely joys and destinies obscure," and the result of the story, as of the poem, is that our interest is fully awakened. The life at a farmhouse in the canton of Berne; the troubles of the father of a family whose own carelessness has led to his being defrauded of a considerable sum of money, and who is further rendered anxious by his wife's liberal treatment of the poor; the gloom which settles on the whole house when the father and mother are, for a time, estranged; the son's courtship, conducted under difficulties of no unusual kind, make up, with one or two minor incidents, the whole story. The charm of the work lies in the complete insight we gain into the nature of all these people. Slight as is the framework of the story, it suffices for the purpose of bringing out every side of the different characters. We are brought into the most intimate relations with the members of the family at Liebwyl farm; we see the large, clean, comfortable house standing alone amidst its meadows and orchards, the wealthy farmer passing his days in ease and contentment, his active wife seeing to all the household work and ministering to the wants of the neighbourhood. Such is the normal state of things, but for a while it is disturbed. When the clouds break again, the second son of the family begins to engross our attention, and we are shown the very different household from which he chooses his bride. In this contrast there seems some cantonal feeling, and Berne gains at the expense of Vaud. Be this, however, as it may, we are most concerned with the glimpses of Swiss family life which are given us, and with our observation of the chief characters. For depth and sincerity of feeling, for quiet pathos which does not interfere with the general cheerfulness of tone, 'The Soul and Money' may well claim a high place in contemporary fiction.

OUR LIBRARY TABLE.

Experiences of a Diplomatist; being Recollections of Germany, founded on Diaries kept during the Years 1840-1870. By John Ward, C.B. (Macmillan & Co.)

THE knowledge of Germany, to which Mr. Ward can lay claim, and the opportunities he has had of observing the life of the people during his residences at Leipzig and Hamburg, made us open this work with a curiosity which has been hardly gratified. Mr. Ward does little more than allude to the

chief events of the time; the glimpses he gives us of its leading characters are hasty and disappointing, and, above all, we have scarcely one of those anecdotes which we naturally expect from a diplomatist. We do not quarrel with the low estimation in which the author holds his former profession. No doubt it is true—at all events, we are willing to take Mr. Ward's word for it—that "there is a great deal of smooth talk about trifles, much running about to hear what is passing and to hunt up secrets, and many long-winded despatches without any point." Yet all this is probably the fault rather of the traditions of the system than of the men who practise it, and modern diplomatists are not wanting in observation, or in the fruits of experience; as a rule, they have seen much, and profited by what they have seen. Mr. Ward apparently discharged his duties as consul, consul-general, and minister resident, with considerable ability, but his book does not give us the impression of his having been mixed up in the great affairs of the world, and the whole effect is therefore somewhat tedious.

We have on our table *A Colonist on the Colonial Question*, by J. Mathews (Longmans),—*Helps to the Young in their Efforts at Self-Guidance*, edited by the Rev. W. Jowitt, M.A. (Longmans),—*Stray Thoughts and Short Essays on Ethical, Social and other Subjects*, by J. R. Pretyman, M.A. (Longmans),—*How to Swim*, by Piscator (Bradbury & Evans),—*Exposé of Polygamy in Utah, a Lady's Life among the Mormons*, by Mrs. T. B. H. Stenhouse (New York, American News Company),—*Happy Thought Hall*, by F. C. Burnand (Bradbury & Evans),—*The Westminster Papers*, Vol. IV. (Kent),—*Authentic Report of the Discussion held in Rome between Catholic Priests and Evangelical Ministers concerning the Coming of St. Peter to Rome*, translated by W. Arthur, A.M. (Wesleyan Conference Office),—*The Autobiography of Satan*, edited by J. R. Beard, D.D. (Williams & Norgate),—*On Mankind, their Origin and Destiny*, by an M.A. of Balliol College, Oxford (Longmans),—*Outlines of the Life of the Lord Jesus Christ*, by the Rev. L. Mercier, M.A., 2 vols. (Low),—*Christian Counsels selected from the Devotional Works of Fénelon, Archbishop of Cambrai*, translated by A. M. James (Longmans),—*The Gospel in Isaiah*, by J. Gemmel, M.A. (Edinburgh, Edmonston & Douglas),—*Storia di un Decennio delle Finanze Italiane*, per D. Ghetti (Foreign),—and *Du Rôle des Femmes dans l'Agriculture*, par P. E. C. (Foreign). Among New Editions we have *Hand-Book of Anatomy for Students of the Fine Arts*, by J. A. Wheeler (Roberson),—*Spiritualism Answered by Science*, by E. W. Cox (Longmans),—*A Legacy to Labourers*, by W. Cobbett, M.P. (Griffin),—*The Subaltern*, by G. R. Gleig, M.A. (Blackwood),—*Hebeora*, by J. King (Williamson),—*Barr's Poems*, Parts I. and II. (Cassell),—*No Sect in Heaven, and other Poems* (Provost),—and *Sermons*, by H. Melville, B.D., Vol. II. (Rivingtons). Also the following Pamphlets: *The History of France*, by M. Guizot, translated by R. Black, M.A. (Low),—*The Place of Mind in Nature and Intuition in Man*, by J. Martineau (Williams & Norgate),—*A Lecture on Cheap and Accessible Pleasures*, by Lord Neaves, LL.D. (Blackwood),—*Hindrances to the Advancement and Contentment of the Working Classes*, by "Ex Luce Lucellum" (Bedford, Hill),—*The Nonconformists and the Education Act*, by the Rev. J. G. Smith, M.A. (Longmans),—*The Catalogue Question in the Advocates' Library*, by One of the Defeated (Edinburgh, Murray & Gibb),—*A Life Race*, a Play, by E. A. Blake (Chapman & Hall),—*Ye Chronicles of Morley*, by W. Smith, jun. (Morley, Goodall),—*"Serving our own Generation by the Will of God"*, by J. A. Cheese, M.A. (Rivingtons),—*Prayers for Sunday-Schools and Children*, compiled by the Rev. J. A. Atkinson, M.A. (Simpkin),—*The Athanasian Creed*, by R. Eden, M.A. (Macintosh),—*In Memoriam*, R. J. T.,—*Recherches Historiques sur la Chute Automnale des Feuilles*, par Le Docteur K. Ledeganc (Foreign),—*Volkswirtschaftliche Perspektiven in England*, from the English of W. Newmarch, by J. Fretwell, jun. (Williams & Norgate),—*Ueber Geschwornengerichte*

und Schöffengerichte, von Dr. R. E. John (Williams & Norgate),—*Deutsche Zeit- und Streit-Fragen*, herausgegeben von F. v. Holtzendorff und W. Oncken, Part II. (Williams & Norgate),—*Sammlung gemeinverständlicher wissenschaftlicher Vorträge*, herausgegeben von R. Virchow und F. v. Holtzendorff, Parts 145 and 146 (Williams & Norgate),—*Die Physische Beschaffenheit des Sonnensystems*, von R. D. Meibauer (Williams & Norgate),—*The Late Rev. F. D. Maurice*, a Sermon, by the Rev. S. A. Brooke, M.A. (King),—*Die Reform der Finanzen*, von T. E. C. Leslie (Foreign),—and *Nuevas Poesias de Numa P. Llona* (Foreign).

LIST OF NEW BOOKS.

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Blunt's Annotated Book of Common Prayer, 6th edit. 36/ cl.
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MORS IABROCHII.

(JABBERWOCKY.)

Cesper* erat: tunc lubricile† ultraviva circum
 Urgebant gyros gimbiucloque topi;
 Maestenni visae borogovides ire meatu;
 Et profugi gemitus exgrabuere rathae.
 O fuge Iabrochium, sanguis meus ‡ ille recurvis
 Unguibus, estque avidis dentibus ille minax.
 Ububae fuge cautus avis vim, gnate! neque unquam
 Foedarpax contra te frumiosus eat!
 Vorpali gladio juvenis succingitur: hostis
 Manxumus ad medium quaeritur usque diem:
 Iamque via fesso, sed plurima mente prementi
 Tuntumiae frondis suaserat umbra moram.
 Consilia interdum stetit egnis§ mente resolvens:
 At gravis in densa fronde susuffrus|| erat,
 Spiculaque¶ ex oculis jacentis flamme, tulescam
 Per silvam venit burbur** Iabrochii!
 Vorpali, semel atque iterum collectus in ictum,
 Persnicuit gladio persnicuitque puer:
 Deinde galumphatus, sperens informe cadaver,
 Horrendum monstri rettulit ipse caput.
 Victor Iabrochii, spoliis insignis opimis,
 Rursus in amplexus, o radiose, meos!
 O frabiose dies! CALLO clamateque CALLA!
 Vix potuit laetus chortilcare pater.
 Cesper erat: tunc lubriciles ultraviva circum
 Urgebant gyros gimbiucloque topi;
 Maestenni visae borogovides ire meatu;
 Et profugi gemitus exgrabuere rathae. A. A. V.

OUR OXFORD LETTER.

THE inhabitants of Oxford are very anxious to have it made a military centre under the provisions of the Army Organization Act, and as the present Secretary for War is member for the city, it is not improbable that the wishes of his constituents may prevail. The University, however, has petitioned the War Office and sent a deputation to confer with Mr. Cardwell on the subject, so perhaps the matter may be reconsidered. It is urged on behalf of the University, that the difficulty of maintaining discipline would be seriously increased by the presence of a body of soldiers in the neighbourhood, and that the society of the officers would tend to foster and increase a tendency to luxury and extravagance which even at present is not unknown amongst undergraduates. This is no doubt true, but there are not wanting others who think that the discipline and restraint at present exercised by the University over its students are irrational and excessive, and who would gladly see their exercise rendered impossible for the future by the planting of a body of soldiers, officers and privates, in our midst; indeed, some persons go so far as to maintain that military discipline is as much likely to suffer by the association of the troops with a large body of boisterous and lawless students, as academical discipline is likely to suffer from the

contact of a small body of soldiers. The real issue, however, would seem to be, to a great extent, independent of these questions of discipline, academical or military. It is surely worth while, in an age of feverish and hasty practical activity, to endeavour to preserve undisturbed the chosen seats of learning and contemplation. Any town in England will serve for the establishment of a barracks or a camp, but in Oxford and Cambridge alone can the academical spirit be found, and were it to be extinguished there, the wisest of statesmen would find it difficult, if not impossible, to awaken it elsewhere. It is true that it is only at present proposed to establish a depot for a few hundred men; but no one can forecast the exigencies of national defence; and at any moment it may be found necessary to enlarge the barracks and increase the garrison to an extent which may seriously interfere with the peace and quiet of the University and city. The true interests of the city are identical with those of the University in this matter, and the interests of the University are those of education, of knowledge, and of culture. The real question is, whether those interests are more likely to be promoted or impaired by the introduction of a military element into the population of the place. Moreover, Oxford at present stands alone amongst English towns for its beauty, peace, and mediæval repose, and anything which impairs its peculiar charm in this respect must, in the end, be injurious to "that sweet city, with its dreaming spires."

It is announced that the authorities of University College intend to celebrate the thousandth anniversary of the traditional foundation of their College by King Alfred during the present year: a grand banquet is to be given on June 12th to present and former members of the College, and the Chancellor of the Exchequer, the Dean of Westminster, and other notabilities are expected to be present. It is, perhaps, a pity that the exploded myth of King Alfred and his foundation of University College should have been revived for this interesting occasion. Of course any excuse is enough for a good dinner, to be followed by congratulatory speeches from distinguished public men, and this thousandth anniversary, like the *tricesima sabbata* of Horace, will no doubt serve its purpose; but as many other equally valid reasons could doubtless have been found, it is unfortunate for the interests of historical accuracy that encouragement should have been given to a fable, which, notwithstanding its picturesque character, is as destitute of historical evidence as the story of the foundation of Rome. It is as well that this should be borne in mind, for it is probable that, as was the case on the occasion of the sixcentenary festival of Merton College a few years ago, the opportunity will be seized upon by the public prints, and we shall have many historical disquisitions on the character of King Alfred and his enlightened educational policy. Now, as a matter of fact, the story of the relation of King Alfred to the University, like the biographies of Pythagoras, grows more minute and detailed the further we recede from the actual period of the events related. This is not the place to enter deeply into the question, but as it is one likely to be not a little debated within the next few weeks, it may be as well to quote the conclusions of one of the latest authorities on the subject, the learned editor of the *Munimenta Academica*:—"The question whether Alfred the Great had any connexion with the University at all, and, if so, whether he had any hand in the founding University Hall or any other Hall in Oxford, has caused endless debate, not a little of legal toil and expenditure, and a great deal of pecuniary loss, and still more bitterness of feeling! Volumes have been written on the subject, and yet it seems that no candid inquirer can come to any other verdict than that both statements as to King Alfred are absolutely without a shadow of proof. All that can be said in favour of the Aluredians is, that there is no direct proof that they are wrong. The astonishing thing is that such a superstructure of fiction was ever raised upon so completely rotten a founda-

tion. There is, unfortunately, only too much reason to believe that the story of Alfred being the founder of University College was invented and maintained by one party in the College against another, in order to obtain the privilege of having the sovereignty of their country as visitor of their society. The evidence against Alfred having ever founded any exhibitions at all at Oxford, is of course of a purely negative character; but it is very strong; for none of those authors in whose writings we should certainly have expected to find mention of such a circumstance make any allusion to it whatsoever."

The Rev. J. M. Wilson, Whyte's Professor of Moral Philosophy, has, as was expected, been unanimously elected President of Corpus Christi College. Mr. Wilson has held the chair of Moral Philosophy for many years, and has by his teaching, and his frequent nomination to the post of Examiner in the Final Classical School, exercised a wide influence over the higher education of the University. He has been a zealous University Reformer, and has largely aided, both as Tutor and Fellow, in raising his small but distinguished College to its present eminence in the University. Some few years ago he accepted the valuable College living of Byfield, and it was feared that he would gradually withdraw himself from University affairs: his return to a permanent and dignified position in Oxford will be hailed with satisfaction by all who wish well to the cause of academical progress.

The University has been saddened at its most joyous time by the melancholy death of Mr. Dasent, junior student of Christ Church, who was drowned while bathing at Sandford. The University loses a student of remarkable promise, and his friends a companion of singularly winning character, while Sandford Lasher adds another name to its many mournful memories. To a strong and expert swimmer this bathing-place has irresistible attractions, from the depth, purity, and magnificent rush of its waters, but for such alone is it safe, for its comparative isolation, and the complete absence of ropes or any appliances for aiding the disabled or exhausted bather, make rescue difficult, and the casualties which occur are but too frequently fatal.

GERMANY.

A GENERAL remark at the outset of this letter will save much repetition when I come to speak of details. We are as regards our literary as well as our social relations in a state of transition; and if a foreigner does not clearly understand at what point the present movement broke off its connexion with our past literature, he will form a picture of our present condition of which the perspective will be quite distorted. The turning-point in our domestic history must be placed at a date some twenty or thirty years back.

Suppose a visitor to Berlin at this moment to be anxious to acquaint himself with the condition of our intellectual interests, he will, it is not unlikely, apply for information to some one in a good position, say to a Professor of Philosophy in the University. He desires to learn whether the "Ding an sich" is to be understood in a transcendent or transcendental sense, whether God is to be regarded as the "Subject-Object," whether there is a contrary or contradictory Opposition between Freedom and Nature. Had he put these questions some twenty years ago, the Professor would have been much interested, and would have given a careful and well-considered reply. To-day he would scarcely deign to listen to them, and would astonish the stranger by asking in his turn, "Do you not think that almsgiving must be put under some restraint? If the poor keep pouring into Berlin, and we have to support them all, we officials with our scanty incomes will be ruined. We shall not have bread to give our own families." If the stranger try in his astonishment to turn the conversation, and to discuss the esoteric meaning of the Republic of Plato, the Professor grumblingly replies, "Plato was lucky. He had nothing to do with municipal authorities. Rents are already extortionate: we pay income-tax to the State and to the Commune, and now these unprac-

* Cesper: from *cena* and *vesper*.

† Lubricile: from *lubricus* and *gracile*. See the commentary in Humpty Dumpty's square, which will also explain *ultraviva*, and—if it requires explanation—*maestenni*.

‡ Sanguis meus: cf. Verg. *Æn.* 6. 836. *Proijce tela manu, sanguis meus!*

§ Egnia: mufish=segnis, therefore uffish=egnis. This is a conjectural analogy, but I can suggest no better solution.

|| Susuffrus: whiffing: || susurrus: whistling.

¶ Spicula: see the picture.

** Burbur: apparently a labial variation of *murmur*, stronger but more dissonant.

tical dreamers have put a tax on rents, not to serve any useful end, but in order to satisfy their own æsthetic fancies by building a gaudy hall." The discomfited guest perhaps hopes to find in the Professor's wife that deeper sympathy with the problems of the heart which women are supposed to possess. He talks to her of the longings of natures that love one another and pine at their separation. The lady cares little for the sufferings of such natures: she bewails the short-sightedness of her husband, who cannot be made to see that an immense deal of money is to be made by taking shares in a company for importing oysters from the Adriatic.

In a word, it would be an immense mistake were any one to imagine that a trace remains of the elements that went to form the picture Madame de Staël gave to the world of us. The idealism, the dreaminess, the moonshine, have had their day. We have become strict Realists. The questions that occupy us in the morning, which perplex us at nightfall, are business questions. All in art and literature that savoured of idealism, dreaminess, and moonshine, is gone. We have become accustomed to deal better than we used to do, with realities, and to describe things as they are.

I had a conversation the other day with one of our best painters, in which he told me, in the most animated manner, that he had found a splendid subject for a picture, that he had now spent twelve months in preparatory studies, and that he should give the next few years of his life exclusively to the work. Although myself a tolerably thorough-going realist, I at once supposed that he had chosen some famous event in the world's history. What was my astonishment when he told me that the subject is an iron foundry!

In German painting of these days much has been done in the way of exact reproduction of the actual, but there seems to be not a little caprice in the scrupulosity with which all that tends to the ideal or spiritual is avoided. For example, another German artist, also a man of high reputation, has made a picture of a huge bed of red cabbages. When I come, as I sometimes do, on a work of another tendency, such as the cyclis of the beautiful Melusine, by Schwind, my first feeling is one of surprise, as at the sight of some strange object belonging to a past epoch. And only when I study for some little time this truly poetical rendering of the legend do I feel that there was a time when I, too, dreamed of such things: the old land of Romance rises to the view, and one hears once again the refrain:—

Mondbeglänzte Zaubernacht,
Die den Sinn gefangen hält,
Wundervolle Märchenwelt
Steigt auf in der alten Fracht.

Why are we realists? For the same cause that makes a realist of any one on the pavements of the London streets. If one is pressed upon and shoved from all sides, and must keep a sharp look-out in order to escape being run over, one has no leisure for transcendental Idealism and the sorrows of a "beautiful spirit." The idealism and romanticism of the earlier German literature were the product, in a great measure, of the small towns. What necessity was there at Weimar for troubling oneself about Reality? Had one wished, there was no opportunity for doing so. One could walk in the streets without meeting another creature than a cat lying *ennuyé* in the sun. The only possible life was a life of meditation, and the letters people wrote to their friends, male or female, were matters of far more importance than great political and economical questions. It was not a life of luxury; but one could with slender means procure pleasures and advantages that a person of moderate means can now-a-days scarcely afford. Each man stayed quietly in his own small house; the circle of nearest friends was close at hand. If anybody wished to visit his *ami chéri* at Dresden, he made preparations such as one would now make for a holiday trip to Constantinople. That peculiarly German word, *gemüthlichkeit*, explains the mode of life, and explains, too, the indolence that formed part of it. A restless spirit is never *gemüthlich*: but restlessness is the result not only of forces working within

the mind, but also of forces working externally to it.

The *ungemüthlich* element in our present existence arises from the fact that we are in a state of transition. Berlin is *ungemüthlich*, because in every street a third of the houses are new, or, at any rate, re-painted; because almost every street is paved once in three years, one must walk carefully, not to stumble. Berlin is *ungemüthlich*, because the fever of speculation that pervades the whole world has assumed here a peculiar and unusual form. The lodging which I have lived in for the last year has passed through the hands of three landlords at that time. I have not seen any one of the three; I do not even know their names. None of them intended to keep the house, far less to inhabit it. They merely speculated; supposing that land would rise in value, and that they would make a profit out of that and out of the artificial advance in rents. This is not a solitary instance: there are thousands of such cases. Finally, Berlin is *ungemüthlich*, because the socialistic movement among the working-classes, which has pervaded the civilized world, has here occurred in a town which is far from wealthy. Berlin has flourished in a sandy waste because its citizens have been more industrious than the inhabitants of other places. In a moral point of view the worst result of the strikes has been that they have tempted the working-classes to be idle and disorderly. Our *Proletariat* threatens to become an awkward one to manage.

Other cities have fared like Berlin. In Hamburg, &c., the prospect is still more gloomy; and perhaps the country districts are yet worse off. It is extremely difficult even now to find labour sufficient to till the soil.

I have no doubt that the result of this period of transition will be a happy one, and my belief rests on the fact that in politics everything goes well. The process of welding together the various elements of the German Empire advances with a rapidity that surpasses our most sanguine hopes. The alleged difference between the various German races is hardly to be detected. Here in Berlin people from Suabia, Bavaria, Franconia, Lusatia, &c., rub against one another, and that too not merely at the time when the Imperial Parliament is sitting. No one remarks a difference between one race and another: curiosity in such matters is at an end. The separatist interests of the various dynasties are powerless. The Guelph party, the old Saxon, the old Bavarian parties, are more and more driven into the camp of the Ultramontanes, against whom the intellect of Germany fights with all its power and energy. There is a thorough understanding between the Imperial Government and the Parliament. Each makes concessions and each trusts the other. The legislative machinery works with incredible rapidity and gives universal satisfaction. But the prosperous aspect of our political situation is due to the great amount of labour expended. The Imperial Parliament, the two chambers of each State, the Provincial Estates, the Departmental Councils (*Kreistage*), the Assemblies of Representatives of the Towns—what other nation does as much! Individuals make far greater efforts than could be imagined by any one who merely reads the papers. Self-government is carried to such a pitch that, here in Berlin, the majority of the inhabitants are not only bound but forced to take a share in municipal matters. People read the newspapers thrice as carefully as they used to do, and there are at least three times as many people who scan the journals as there were twenty years ago. Formerly we used to neglect them. Now we peruse them with redoubled zeal.

The absorbing interest of political and economical questions is most useful in its influence on the critical portion of our literature, although, at all events at present, it injures the creative part. Our publicists, without an exception, write in a better, sounder, and more thorough manner than they did twenty years ago. Of course, the increase of the number of readers makes it incumbent upon the papers to court popularity, in a way that is not altogether conducive to the cultivation of the

highest style of writing. A good example is furnished by the *Gartenlaube*, a weekly journal, that has, I believe, about 300,000 subscribers. The spirit of this publication is excellent: it is ably edited, but its critical, scientific, and artistic articles are necessarily such as shall be intelligible to a large body of readers. It would be well if it did not exercise an influence on other writers. In poetry and science there are things incomprehensible to the mass of readers. There are, of course, times when it seems well to write for "the happy few"; but the present epoch is not one of them. We prefer to write for the three hundred thousand rather than for "the happy few." Not every one, however, who sits down to the task is fortunate enough to attain his end; but the effort to write for them gives to all our *belles lettres* a tone that enables one easily to distinguish the productions of our time from those of the generation immediately preceding. This is a general remark, which may serve as the key-note to the details I hope to give in future letters.

I have one word to add. It is a mistake to suppose that we are now the dreamers and idealists described by Madame de Staël: it is a still greater error to suppose that we have been dazzled by the splendour of the military events of last year, and have become a warlike people. We naturally rejoiced in our successes, and, during the war, numberless songs gave expression to our joy; but the peace put an end to that sort of literature, and we have set to work in earnest. War lyrics are best written in times of uncertainty, in such days as those of Arndt and Körner, or of Herwegh. Our military enthusiasm was always of a defensive cast:—

Lieb Vaterland kannst ruhig sein!
Fest steht und treu die Wacht am Rhein!

Now that we have tested our strength, our inclination to peace is doubly strong. We only ask the world to leave us alone, but, if it does not, we shall make ourselves extremely unpleasant.

JULIAN SCHMIDT.

Literary Gossip.

MR. CARLYLE received the other day, from the German Empress, the formal expression of the thanks of the Emperor, for his 'Life of Frederick the Great.'

WE have much pleasure in mentioning that Sir William Stirling Maxwell, Bart., has been elected a Trustee of the British Museum. This is an honour fitly bestowed upon the author of the 'Cloister Life of the Emperor Charles the Fifth' and the 'Annals of the Artists of Spain'; one, also, who is well known to take a deep interest in the treasures of learning and art stored in our great National Museum.

THE Hunterian Club, at Glasgow, has just issued its first six books for 1871-2, handsome reprints, on thick hand-made paper, of four tracts, by the satirist, Samuel Rowlands, from 1602 to 1613, and two very rare books by the Anglo-Scotch poet, Alexander Craige, 1606 and 1609.

THE collection of works relating to "Junius," which formed part of the library of the late Mr. Dilke, is about to be presented to the nation.

MESSRS. CASSELL, PETTER & GALPIN announce a series of tales by Mrs. Isa Craig-Knox, consisting of stories of modern life, illustrating the Parables of the New Testament. The same publishers promise a Technical Handbook on the Arms and Ammunition of the British Army, by Capt. V. D. Majendie, R.A.

A CORRESPONDENT complains of the difficulty of getting a copy of Ebenezer Elliot's poems. "A man," he says, "of such thorough

originality and poetic force must not be 'let die.' A reprint of the volume is called for, and I would suggest it to one of those enterprising publishers who are reviving the literature of past days. Mr. Carlyle's essay on 'the Corn-Law Rhymers' would of itself alone justify a reprint."

A THIRD volume of Mr. Norris's Assyrian Dictionary will appear shortly. This brings the alphabet down to letter N. With the next part Mr. Norris will commence a separate alphabet of Assyrian Verbs, which have hitherto been omitted.

THE Académie des Sciences, Morales et Politiques has elected as Foreign Associates, M. Quételet and Earl Stanhope; and Dr. Farr has been chosen a Corresponding Member of the Institute.

MESSRS. BUSH & SON are preparing an edition of the English novelists of the last century. They begin with a reprint of Murphy's edition of Fielding, to be followed by Smollett.

THE Royal Archaeological Institute is preparing a General Index to the first twenty volumes of its Journal.

EARL GRANVILLE has directed a selection of works—148 volumes—published by the Foreign Office to be presented to the Chicago New Library, on behalf of the Government; the Bath and West of England Society sends a complete set of its Transactions for the last twenty years; and a considerable number of smaller donations have been received or announced during the week.

WE hear that Mr. Skeat is to continue his edition of the 'Four-Text Gospels,' an early and a late Anglo-Saxon text, with the Durham and Rushworth Northumbrian versions, for the Delegates of the Cambridge University Press. St. Luke is at press.

PROF. LEONE LEVI's work on 'British Commerce' is about to be translated into French by M. E. Barbier, with the consent of the author, and published at Paris.

THE Stratford Museum has been presented by Mr. J. O. Philipps with an oil painting on panel, called 'The Feast of Fools,' with this inscription at the back, "Curious painting of the time of Albert Dürer, probably by Ab. Eyck, representing a Feast of Fools and Jesters of several noble families [mentioned by Douce in his annotations on Shakespeare, several engravings in his work are copied from this picture]"; and an engraving of the Rev. John Trappe, M.A., master of the Stratford-upon-Avon Free Grammar School for forty years, 1629-1669. A bookcase, made of old oak timber found in Shakespeare's house, has been placed in the upper room of the museum, where it is ready to receive the collection of Shakespearean books presented by Mr. Philipps. The collection is temporarily deposited in the record room, but it will shortly be arranged in the bookcase. A main feature in it consists in voluminous unpublished annotations on the text of Shakespeare, illustrated by many thousand cuttings from old black-letter books, as well as by numerous early engravings. The collection will not be thrown absolutely open to the public during the lifetime of the donor, but permission to consult it for special objects will be freely granted.

On Sunday last, in the presence of a large assembly, Señor de Cueto was installed a

Member of the Academy of San Fernando, at Madrid, and delivered his inauguration address, the subject being "Realism and Idealism in the Arts." The Marquis of Molins, as president, replied, and both his paper and that of Señor Cueto were much applauded.

THE second portion of the large library of the late Marquis de Morante is to be sold in Paris, on May 20 and the five following days.

SOME German Professors have perpetrated an elaborate practical joke at the expense of France, by starting the theory that their own *Kutschkelied* is not only Indo-European, but Semitic, and more. They have, accordingly, produced a number of originals (that is, translations of the German) in other languages: Icelandic, Lithuanian, Sanskrit, Arabic, Hebrew, Ethiopian, &c., and in cuneiform characters and hieroglyphics. The French savants of the *Revue Critique* have taken the joke in good part, but have pointed out to their Teutonic brethren that before professors translate a jocular poem into any language, they ought to know that language, and that—to pass over mistakes in French, Provençal, Sanskrit, &c.—the way to compose in Egyptian is not to find the equivalents of some German words in Egyptian, and then write them down in the German order. That a line of the Germano-French version of the poem means exactly the opposite of its original, is also looked on as an error of judgment.

MESSRS. PUTTICK & SIMPSON desire to make, through us, a disclaimer similar to that of Messrs. Sotheby, Wilkinson & Hodge, of any connexion whatever with the "knock-out" we spoke of a fortnight ago.

THE Free Library at Leicester appears to be prospering. Although it has been open but a year, it consists of upwards of 10,000 volumes, which seem to have, on the whole, been well selected.

THE three remaining volumes of the new Hexaglot Bible, prepared by Messrs. Dickinson and Higham, will be published shortly, comprising the Old Testament prophets, from Isaiah to Malachi, in Hebrew, Greek, Latin, English, German, and French; and the New Testament, in Greek, Syriac, Latin, English, German, and French.

THE Hon. John Porter Brown died on the 28th of April, at Constantinople. He was born in 1814, at Chillicothe, in Ohio, and accompanying his uncle, Commodore Porter, in the naval service in the Mediterranean, became a permanent resident in Constantinople when the Commodore was appointed Minister of the U.S. in that metropolis. Mr. Brown was Secretary of Legation, and several times acted as Chargé d'Affaires. Having applied himself to oriental studies, he became one of the chief contributors on those subjects to the American Oriental Society and to American journals. He paid particular attention to the Dervish and mystical sects, and published in London a 'History of the Dervishes,' and a translation of the 'Ancient and Modern Constantinople' of the Patriarch Constantius.

MR. JULIAN HAWTHORNE, the son of the illustrious novelist, has completed a work of fiction, which is to be published at New York. The hero is a Divinity student in New England, but before the *dénouement* the scene is changed to Egypt.

SCIENCE

THE WEALDEN EXPLORATION.

Arnold House, Brighton, May 13, 1872.

OBSERVING in your impression of last week that "the Wealden Exploration was abandoned," will you allow me to enclose you a report which proves that it is still (on the contrary) progressing most favourably? The Right Hon. the Earl of Ashburnham has, in addition to his subscription, expressed his willingness to find us a site on his own estates, and has directed his steward to afford us every information and assistance. As the result of a survey made by me, R. Godwin-Austen, Esq., and Mr. Bristow (Director of the Geological Survey), accompanied by Mr. Bosworth, the engineer, it was decided to apply for a lease of a plot in "Archer's Wood," near Battle, as it offers such advantages in the form of ready access as would more than counterbalance the necessity of having to perforate some fifty feet more of the Ashburnham beds. We have every reason to believe, therefore, that specimens of the borings will be exhibited at the forthcoming meeting of the British Association, which will certify facts hitherto unknown to science.

HENRY WILLETT, Hon. Sec.

.*.* We are glad to insert Mr. Willett's explanation of the present conditions of the Wealden exploration for coal. We beg to call his attention to the incorrectness of his quotation from the *Athenæum*. We never said that "the Wealden exploration was abandoned"; we simply stated that the boring, at Brightside, is postponed.

ARCTIC EXPLORATIONS.

IT was long before the current of German energy began to turn in the direction of Arctic discovery; but now, after having done so much good work, the Germans seem inclined to continue the work with unabated vigour. Sometime in June a new Austrian Expedition under the command of Lieutenants Payer and Weyprecht will leave Bremen Haven to explore this new open sea seen by them in the course of last summer. The first winter they propose passing near Cape Tschelinskin, on the northern coast of Asia; while after a summer spent in exploring the open sea, now proved by the evidence of various Norwegian walrus hunters, the Russian Expeditions and others, to exist in that direction, they hope to be in the vicinity of Behring Strait—the Expedition being fitted out for three years. The steamer on board of which the exploring party will embark and use as their head-quarters for that period, is 220 tons burden, 118 feet long, 25½ feet of beam, and drawing 13½ feet of water. Its rig is that of a three-masted schooner, with a horse-power of 95, and calculated to go from five to six knots an hour. Coal will be carried for forty days steaming, but sail will be used whenever practicable. As usual, we are indebted to Dr. Petermann, of Gotha, for the earliest news of Arctic work. No. 60 of 'Papers relating to Polar Exploration' is chiefly occupied with a review of the plans, &c. of the Expedition mentioned; No. 61, with an account of the drift-wood collection made by Zeil, Payer, and Weyprecht (by Professors Kraus and Wiesner, and Forstrath Nördlinger), chiefly conifers, poplars, and alder—showing its sources, for the most part, to be the coasts of Siberia and Russia. No. 62 is occupied with Dr. E. Löffler's, of Copenhagen, last contribution to the Hydrography of the Cattegat; while No. 63 is an exceedingly interesting reprint of the famous narrative of Gerrit de Veer, of Heemskerk, and Barent's Dutch voyage to Nova Zemla in the years 1596 and 1597, with a commentary suggested by recent discoveries. In two quarto plates are reproduced the original illustrations of this quaint and plaintive narrative, of which the Hakluyt Society also published a reprint from William Phillips's English translation (1853), edited by Dr. Beke. The Bremen Society are still as active as ever in stimulating their countrymen to Polar research, and we are glad to see from the last printed minutes of the Sederunt

of the 2nd of April, that the narrative of the German Expedition is to be published speedily, in a style worthy of the nation and the work done. The editors and authors will be Negri, Koldewey, Börgen, Pansch, Brockhaus, Ehrenberg, Hochstetter, Reinhardt, Eras, and others, and the manuscript of the book is now for the most part prepared. In addition to the ordinary narrative, the Botany, Zoology, Geology, Meteorology, and Hydrography of the Expedition will all receive abundant illustration. At last, stimulated by the work done and doing by their scientific brethren over the water, English geographers have commenced another attempt to induce our Government to send out another Arctic Expedition. The last meeting but one of the Royal Geographical Society was occupied with an appeal by Captain Sherard Osborn towards this end. Smith Sound seemed again to be the favourite route advocated. The result remains to be seen, and whether divided counsels as to the route is to be the excuse why English men of science are to see other nations snatching off the laurels within their reach.

SOCIETIES.

GEOGRAPHICAL.—May 13.—Major-General Sir H. C. Rawlinson, K.C.B., President, in the chair.—The following new Fellows were elected: Major E. H. Finney, Colonels Gourley and P. S. Lumsden, C.S.I., and Capt. H. R. Thuillier; Messrs. E. W. Barnett, F. Le Breton Bedwell, A. Bennie, J. G. H. Glass, G. S. Measom, G. H. Ray, W. Shuter, J. Smale, J. L. Thomas, and C. H. Wallroth.—The President commented on the telegram that had been recently published respecting Dr. Livingstone.—The following papers were read: 'On the Position of Pein, Charchand, and Lob-Nor, in Central Asia,' by Mr. R. B. Shaw.—The city and country of Pein, mentioned by Marco Polo, was believed by Mr. Shaw to have been destroyed by the moving sands of the Makla Taken Desert, north-east of Khotan. Charchand still existed, a little further south, and at a considerable elevation (perhaps 7,000 feet) on the northern slopes of the Kuen-Lun, and was an important and interesting town, not visited by any modern European.—'A Havildar's Journey up the Chitral Valley to Faizabad,' by Major Montgomerie, R.E. The journey of the 'Havildar,' a native corporal of Sappers, occupied from the 12th of August to the 13th of December, 1870. Leaving Peshawar, he crossed the chief mountain-range by the Nuksan Pass, 17,000 feet, returning by the Dora Pass, 16,000 feet.

GEOLOGICAL.—May 8.—J. Prestwich, Esq., in the chair.—Mr. W. E. Balston was elected a Fellow.—The following communications were read: 'Notes on Atolls, or Lagoon-Islands,' by Mr. S. J. Whitnell.—'On the Glacial Phenomena of the Yorkshire Uplands,' by Mr. J. R. Dakyns.—'On a Sea-coast Section of Boulder-clay in Cheshire,' by Mr. D. Mackintosh, and 'On Modern Glacial Action in Canada' (second article), by the Rev. W. Bleasdel, M.A.

SOCIETY OF ANTIQUARIES.—May 9.—Earl Stanhope, President, in the chair.—The Rev. M. E. C. Walcott laid before the Society transcripts of the most important portions of certain Inventories of Westminster, Waltham, and St. Albans. Mr. Walcott showed, in the course of his remarks, that the inventories threw valuable light on the arrangement of the conventual buildings of the three great Abbeys, which he proceeded to illustrate with the aid of plans which he had drawn up for that purpose.

ZOOLOGICAL.—May 7.—Prof. Newton, V.P., in the chair.—The Secretary read a report on the additions made to the collection during March; amongst them were two red-necked Bustards (*Eupodotis Denhami*), and a Beatrix Antelope (*Oryx Beatrix*), from the Persian Gulf.—Mr. P. L. Sclater exhibited and made remarks on a skull of the hairy tapir of the Andes (*Tapirus Roulini*).—Papers were read: by Prof. Owen, the eighteenth of his series of memoirs on the extinct birds of the genus *Dinornis*

and its allies, in which was contained the description of the pelvis and bones of the leg of *Dinornis gravis*, a supposed new species, allied to *D. crassus*, and a general résumé of the described species of the genus *Dinornis*.—by Viscount Walden, an appendix to his paper on the Birds of Celebes, read at a former meeting, and containing an account of twelve species to be added to the Celebean Avifauna: this raised the total number of known species of Celebean birds to 205.—Mr. H. Buckley exhibited the eggs of three species of North American birds, never previously obtained; those of *Falco polyagrus*, *Elanoides furcatus*, and *Ictinia Mississippensis*.—Mr. H. E. Dresser exhibited the egg of *Querquedula marmorata*, collected in Spain, this being probably the first authenticated instance of the breeding of this bird in Spain.—Communications and papers were read: from Mr. W. H. Hudson, 'On the Habits of the Swallows, of the genus *Progne*, met with in the Argentine Republic,—some Notes on the Species, by Mr. P. L. Sclater,—from Mr. G. F. Angas, 'On ten new species of Land and Marine Shells, mostly from Australia,' and 'On a new species of *Voluta*, proposed to be called *Voluta Hargreavesi*,'—by Mr. H. Adams, 'On a new species of *Geotrochus*, from the Island of New Britain, proposed to be called *G. Fergusoni*,'—from Dr. J. E. Gray, 'On *Pelastates Forsteri*, a species of Land Tortoise from Celebes,'—from Mr. J. Brazier, 'On Land and Marine Shells, collected in Australia and Lord Howe's Island,'—from Mr. A. Anderson, containing some additional notes on the Raptorial Birds of North-western India,—by Dr. J. E. Gray, describing a young Tapir from the Peruvian Amazons, proposed to be called *Tapirus terrestris Peruvianus*,—from Dr. J. E. Bowerbank, the third part of his contributions to a general history of the Spongiadae.

INSTITUTION OF CIVIL ENGINEERS.—May 14.—Mr. Hawksley, President, in the chair.—Eleven candidates were balloted for and duly elected, including one Honorary Member, Dr. J. Percy; one Member, Mr. G. H. Bayly; and nine Associates: Messrs. J. H. Holland, C. G. Kleberg, G. B. Muriel, H. Rigg, E. de Romaña, A. Shanks, J. Wade, C. R. Western, and T. B. Wither.—The paper read gave an account of 'Explosive Agents applied to Industrial Purposes,' by Mr. F. A. Abel.

MATHEMATICAL.—May 9.—W. Spottiswoode, Esq., President, in the chair.—Messrs. R. W. Genese and C. Taylor were proposed for election.—Mr. J. W. L. Glaisher gave an account of his paper 'On Functions with Recurring Derivatives.'—Mr. Tucker read portions of communications from Prof. J. Clerk-Maxwell, 'On Equations of Motion,' and 'On the Transformation of Solids.'—Prof. Clifford made some remarks on a theory of the exponential function derived from the equation $\frac{du}{dt} = pu$.—Prof. Cayley, Dr. Hirst, Mr. Roberts, and others, took part in a subsequent discussion on the degenerate forms of curves.

MEETINGS FOR THE ENSUING WEEK.

MON. Anthropological, 8.—'New Instrument for Measuring the Proportion of the Human Body,' Mr. J. Bonomi; 'Moral Irresponsibility resulting from Insanity,' Mr. G. Harris.
TUES. Royal Institution, 8.—'Development of Belief and Custom amongst the Lower Races of Mankind,' Mr. E. B. Tylor.
— Statistical, 7½.—'Official Trade and Navigation Statistics,' Mr. S. Bourne; 'Tonnage Statistics, 1861-70,' Mr. J. Glover.
— Zoological, 9.—'Royal Antelope and Allied Species of the Genus *Nautragus*,' Sir V. Brooke; 'Anatomy of the Hula Bird,' Mr. A. B. Garrod.
WED. Telegraph Engineers, 7½.
— Society of Arts, 8.—'Painted Metallic Hangings for Mural Decoration,' Mr. G. Clark.
— Geological, 8.—'Phosphatic Nodules of the Cretaceous Rock of Cambridgeshire,' Rev. O. Fisher; 'Observations on the Upper Greensand Formation of Cambridge,' Mr. W. J. Sollas; 'Sand-Pits, Mud-Volcanoes, and Brine-Pits, met with during the Yarkand Expedition of 1870,' Dr. G. Henderson.
— Archaeological Association, 8.—'Early Use of Envelopes,' Mr. G. R. Wright.
THURS. Royal Institution, 8.—'Heat and Light,' Prof. Tyndall.
— London Institution, 7½.—Lecture.
— Telegraph Engineers, 9.—Annual Soirée.
FRI. Linnean, 3.—Anniversary.
— Victoria Institute, 8.—Anniversary.
— Royal Institution, 9.—'Babbage's Calculating Machines,' Prof. Clifford.
SAT. Royal Institution, 3.—'Chemical Action of Light,' Prof. Roscoe.

Science Gossip.

THE New Zealand Institute has elected Dr. John Edward Gray an Honorary Member, in recognition of the services he has rendered to "New Zealand ornithology, ichthyology, and malacology, and to science generally." The number of Honorary Members is very limited, and chosen by the Governor from a list sent in by the Council.

DURING the Session just concluded, the elections at the Institution of Civil Engineers have comprised 3 Honorary Members (H.I.M. the Emperor of Brazil, H.R.H. Prince Arthur, and Dr. J. Percy), 22 Members, and 115 Associates (16 of the latter having previously been students). In the same period the Council have transferred 17 Associates to the class of Members, have restored 1 Associate to the register, and have admitted 64 Students. On the other hand, by deaths and resignations, the Society has lost 1 Honorary Member, 6 Members, 11 Associates, and 5 Students.

MANY years since Sir Goldsworthy Gurney caused some excitement by drawing attention to the powers of the steam-jet as a ventilating agent for colliery purposes. Many large experiments were made, apparently with much success; but the steam-jet has not, as yet, received any practical application in this direction. At a recent meeting of the Mechanical Engineers, in the Theatre of the Midland Institute, Birmingham, the President, Mr. C. William Siemens, drew attention again to the value of "the steam-jet for exhausting air." It has been applied with advantage for exhausting one of the despatch tubes employed at the Central Telegraph Station, in London, for conveying the carriers containing telegraphic despatches from one station to another. Several other useful applications of the steam-jet were described, and, in its modified form, it appears probable that it will become an agent of considerable utility.

THE annual Soirée of the Society of Telegraph Engineers will be held on Thursday, 23rd of May, at 9 p.m., at Lord Lindsay's Laboratory, 48, Greek Street, Soho. His large magnet, and many other objects of electrical interest, will be exhibited.

A MEETING was held on the 9th, to form a South and Central American Institute for promoting the study and discussion of the geography, archaeology, mineralogy, and commerce of the southern continent. The subscription has been fixed at one guinea, and the temporary offices are at the Westminster Chambers. The great development of our relations with those countries has been the motive for this special organization.

At the meeting of the Académie des Sciences of Paris on the 29th of April, the President announced the death of M. Duhamel, whose investigations of the laws of acoustics, his examinations of the mathematical theory of heat, and his numerous recondite researches, have placed him amongst the foremost of the philosophers of Europe.

THE *New York Herald* gives a communication from Prof. Agassiz, from Monte Video, February 26th. The influence of glacial action on the coast has been carefully examined by the exploring expedition, and on this point Prof. Agassiz writes:—"There is, however, one kind of evidence wanting to remove every possible doubt that the greater extension of glaciers in former ages was connected with cosmic changes in the physical condition of our globe. All the phenomena related to the glacial period must be found in the southern hemisphere with the same characteristic features as in the north, with this essential difference, that everything must be reversed, that is, the trend of the glacial abrasion must be from the south northward; the lee side of abraded rocks must be on the north side of hills and mountain ranges, and the boulders must have been derived from rocky exposures lying to the south of their present position." The Coast Survey steamer, Hassler, with its exploring party, was about to proceed to the examination of Patagonia.

THE Thirty-ninth Annual Report of the Royal Cornwall Polytechnic Society has just been issued.

It contains the usual lists of the prizes which have been awarded for efforts of thought of all kinds, and several papers connected with the special industries of Cornwall and its meteorology.

DR. H. VOHL, of Cologne, supposes he has proved that the carbonic acid obtained by heating charcoal is not derived from the charcoal itself, but is carbonic acid occluded by that substance, being derived from the atmosphere. He states that charcoal freed from carbonic acid, and made to absorb oxygen, does not show a trace of the former gas, even when heated to 680° Fahr.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The SIXTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at 5, Pall Mall East, from Nine till Seven.—Admission, 1s; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—Their THIRTY-EIGHTH ANNUAL EXHIBITION is NOW OPEN, at their Gallery, 65, Pall Mall, near St. James's Palace.—Admission, 1s; Catalogue, 6d. JAMES FAHEY, Secretary.

NEW BRITISH INSTITUTION, 39a, Old Bond Street.—FIFTH EXHIBITION of High-Class PICTURES, by British and Foreign Artists, will SHORTLY CLOSE.—Admission, including Catalogue, 1s. T. J. GULLICK, Hon. Sec.

NINETEENTH ANNUAL EXHIBITION OF PICTURES, the Contributions of Artists of the Continent, School, is NOW OPEN at the French Gallery, 129, Pall Mall, from Half-past Nine till Six.—Admission, 1s; Catalogue, 6d.

EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS, Incorporated by Royal Charter.—The FORTY-NINTH ANNUAL EXHIBITION of the Society is NOW OPEN, from 9 a.m. until dusk.—Admission, 1s. THOMAS ROBERTS, Secretary. Suffolk Street, Pall Mall East.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION OF WATER-COLOUR DRAWINGS.—The EIGHTH ANNUAL EXHIBITION is OPEN Daily, from Ten till Six.—Admission, 1s. Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

THE SUMMER EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 168, New Bond Street, is NOW OPEN.—Admission, 1s.

GUSTAVE DORÉ.—DORÉ GALLERY, 35, New Bond Street.—EXHIBITION OF PICTURES, including 'Christian Martyrs,' 'Monastery,' 'Triumph of Christianity,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six. Admission, 1s.

ELIJAH WALTON'S COLLECTION OF OIL AND WATER-COLOUR PAINTINGS, NOW ON VIEW, at his Gallery, 4, Westminster Chambers, Victoria Street, Westminster.—Admission, One Shilling, including Catalogue. Open daily from Ten till Dusk.

JOHN LEECH'S OUTLINES, NOW ON VIEW, at the Gallery, 3, Court Street, Regent Street, from Ten till Six.—Admission, 1s. ARTHUR A. HUTTON, Secretary.

THE SALON, PARIS, 1872.

(First Notice.)

THE observer of men who is familiar with recent history, and aware that painting, more than any other art, except that of the theatre, reflects immediately the minds and moods of men, may not unnaturally ask, How is it with this year's Salon? Are the walls covered with threats, lamentations, whole jeremiads on canvas, or is there a strict repression of feeling? Such a question occurred to us as we passed the ruined Tuileries and marked the prevalence of mourning garments among those who went up the staircase in the Palais des Champs-Élysées on the opening day of the Salon. We are glad to be able to say that, on the whole, the gathering evinces more of Spartan self-command than of any other sentiment. How far this may be due to the action of the Government in calling on artists to abstain from exhibiting pictures that appeal to national passion and incite to *la revanche*, we do not exactly know; but the action of the Government is, in itself, significant, and the result loses none of its force if its cause came from above, not from below. One might say there is nothing here whatever of *la revanche*: not a protest, still less a threat; and, so far as we have seen, less than, under the circumstances, we had thought must necessarily be shown of natural and obvious sorrow for all that France has lost since the time when, on the very day of the Plébiscite, we wrote the last of our notes on the Salon of 1870; for this, it must be remembered, is the first Exhibition since that time. There is no lack of pictures of battle-fields in the late war,—here and there is a painting reminding us of the Commune; but, so far as Prussia is concerned, not a single undignified menace, not a protest about the *milliards* exacted from the conquered. In a gathering of paintings larger than the

current "show" at the Royal Academy, but so different from it in artistic qualities, there is, as far as we have yet observed, only one work which is even satirical. It is by M. Schutzenberger, and the satire is not the less biting because it is free from caricature, and there is about it profound seriousness, not to say sorrow. Those who love France will rejoice that her magnificent school of Art maintains so simple and noble an attitude, for it speaks of strength, and strength has its uses and duties.

Taken as a whole, we consider the Exhibition this year is fairly good. It is not so rich in admirable paintings as we expected to find it, but it contains enough fine art to show the fertile genius of the nation, and to confirm the opinions of those who have so often praised the system of artistic education which prevails in Paris, and which has done so much to make pictures that are not otherwise excellent, at least respectable from their technical merits. The visitor, fresh from the Royal Academy, will be more particularly impressed by the superiority of French training, although familiarity makes the difference less startling. It is not too much to say as regards technique, that not one-third of the pictures by our R.A.s would find places here; that if a spoilt favourite lost, as he too often does with us, respect for the public and himself, his work would not be allowed to disgrace these walls. On the other hand, there is much at the Academy which is not here: a greater diversity of powers, more originality, a freer sense of poetry, and, above all, greater confidence in Nature as a means for the display of Art. However, it must not be forgotten that not a few of the young and hopeful French artists are either deceased, ill, or for a time absent from France; and that the names of Regnault and Zamacois now shine on the rolls of the dead. However much the influence of the splendidly meretricious style of the younger master was to be dreaded on the minds of those who have not his amazing dramatic power,—a power which carried all before it,—it is unquestionable that the death of the painter of the gorgeous 'Salome' has removed a man who, in himself, shone like a comet. The death of Zamacois is a more unmitigated loss, not only on account of his satiric humour, which is so rare a thing in French painting, although it is not wanting in the design of our neighbours. The loss of these two is the more perceptible, because MM. Gérôme, Meissonier, A. Stevens, Comte, Hamon, Legros, Pils, Robert-Fleury, Tony Robert-Fleury, T. Rousseau, Roybet, Yvon, Israëls, Madrazo and Schreyer, and Mdlle. E. Bonheur, do not exhibit. The school must, indeed, be a wealthy one which can furnish a collection such as that before us, when no works of men so distinguished as those we have named are to be found here. Of course many of them are not Frenchmen, but we look for their works at the Salon. The absence of several can be accounted for. Besides, M. Cabanel sends only a portrait; M. Baudry is likewise imperfectly represented; M. Hébert contributes a portrait and a picture; M. Bida a single sketch; M. J. Breton has been more powerfully represented than is now the case, and one or two others are by no means at their best.

On the other hand, we have, taking the names alphabetically, two fine examples of M. Alma-Tadéma, two capital pictures by M. Biard, two by M. Bouguereau, one by M. G. Brion, two by Madame H. Browne, two by M. Corot, two by M. C. F. Daubigny, two by his son, a characteristic piece by M. Desgoffe, two huge works by M. G. Doré (one of which is intensely vigorous), one by M. Duverger, two by M. E. Frère, two by M. Fromentin, two by M. Jalabert, two by M. Plassan, and a host of others by men whose names are less familiar in our ears, including some of those who, the year's artistic generation, now for the first time appear. Add to these a considerable number of engravings and architectural drawings, of very fine quality,—designs such as are to be seen nowhere else than in France,—and a noble collection of sculpture, which is shown in the happiest manner. The Exhibition comprises 1,536 pictures; 334 pieces

of sculpture and medals; 55 of the class of architecture; 142 of those of engraving and lithography; 2,067 in all. In 1869, the total exceeded 5,500.

The picture which, for more than one obvious reason, most attracts the public here, is that which Madame Henriette Browne has painted, and styled *Alsace!*—1870 (No. 221). It represents a sister of the Convention of Geneva, clad in a black-hooded cloak marked with the red cross, and standing before a table, on the richly-coloured coverlet of which lies a large metal dish, such as is commoner in the east of France than elsewhere; this vessel she holds slightly raised on one side with one of her hands, while with the other hand she appeals significantly to the coin which fills the dish, and represents the offerings of those who pity the misery caused by the war. The sentiment of this picture is most simple, noble, and genuine; it is expressed with extraordinary felicity by the pure, not to say severe grace of the figure, and the grave colouring. Pathos appears in the face and the action of the hands; the former is not made attractive by physical beauty, although there is an honest dignity and even elegance in the contours of the features which charm one. The features are those of a hale, pious and high-minded young woman of the lower middle-class in Alsace, with light hair smoothly braided on a slightly wrinkled forehead of great breadth, a long oval face, which it would be a mistake to call German, full large lips, and a long nose, the contours of which are "square" and rather blunt. The eyelids half veil the brownish grey eyes, drooping over them; the eyes look patient and content to abide the turns of human fortune. Meanwhile, here is the mourning woman, protected by the badge of Christ, standing in her homely garments, and with a homely face and action appealing to the kindness of fellow men. Her face expresses her charitable office; she has not suffered so much for herself as for others. The drawing of the features and hands is masterly; able artist as Madame Browne is, she never before did so well in this respect. The left hand, which makes the appeal, is perfectly drawn and painted in a manner which is exemplary for the firmness, precision, and masculine touch that distinguish it. The marked dignity and spontaneity of the design are worthy of the highest praise. By the same is *Portrait de Madame **** (222),—a lady in black, trimmed with fur, seated, and bearing a little, half-sorrowful smile on her lips and in her eyes; a face of great pathos: the whole is remarkable for brush-power and for ability to deal happily with a limited range of colour.

The fine pictures of M. Alma-Tadéma catch the eyes of all who enter the room at the top of the staircase. They are, *Un Empereur Romain* (9), and *Fête Intime* (10). The former was shown at the Royal Academy last year. We need not describe a painting which our London readers have already seen. Suffice it now that it looks larger and better in Paris than at Burlington Gardens. This is, no doubt, due to the superiority of the lighting of the gallery here to that of the Royal Academy, where the light enters in a manner which is comparatively unfavourable to the paintings. Besides, in the Salon the pictures are not jammed frame to frame, as in the current Exhibition of the Royal Academy, where every effort has been made to stock to the fullest the largest picture-shop in London. The 'Fête Intime' has quite a different subject. The scene is a private garden, separated from the courtyard of the house to which it belongs by a wall, shoulder high, on which is painted, in an archaic mode, a representation of a sacrifice, and its accompanying dance, in honour of bearded Dionysus; over the wall one sees the columns of the peristyle of the mansion, its eaves, and a long range of *antefixa* of the roof, trees, &c. On our side of the wall is a marble table, bearing in front a Dionysiac bas-relief, and on its top a noble archaic hydria, and a scarcely less precious two-handled vase, of a date nearer than that of its fellow to the time of the scene before us. Standing on a leopard-skin is a bronze tripod, exhaling fumes from its brazier: a youth, instinct with Bacchic

fury, chants and dances round it; he is clad in a robe of warm white; his feet are bare; his head is crowned with ivy: he lifts aloft a giant cluster of purple grapes; with a burning torch in his left hand, he bounds about the tripod in joyful ecstacy, and is accompanied in his course by a girl, whose golden hair is enclosed by blue fillets. She bears a thyrsus, with its fir-cone, and steps joyously and gracefully to the cadences of her companion's song, and the clashing of the cymbals in the hands of one who follows him about the tripod, also dancing: the cymbal-player is likewise crowned with ivy; he makes his instruments clash as he springs, and their edges are brought to kiss sharply. At the back stand two girls, players on the double and single pipes, performing responsively to the youth's loud chanting, and a third damsel, who is seated, with a tambourine on her knees, which, with back-handed blows, she taps to time. Below a bench lies a stout old fellow, the Silenus of this celebration; cylix and vase in hand, he has succumbed while serving the god but too well. The brilliancy of the colouring of this picture, the spirited design, and the charm which it owes to archaeological research, are qualities common to most of M. Alna-Tadéma's pictures, but not less precious on that account. The artist has bestowed more pains than usual on its execution, so that the result is splendid and solid in a high degree. It is one of the most original of modern works; and, consequently, it was with more amusement than surprise that, while studying it, we heard some one remark, in the tongue of that land which has so much to learn about Art,—“Ah! that's a pre-Raphaelite picture, you can see; just like 'em, —lots of bright colour and strange positions!” The last time we heard similar criticisms was when standing before Mr. Leighton's ‘Summer Moon,’ at the Academy; and we have heard them passed on pictures so different, that we are convinced “pre-Raphaelite” means, in some people's mouths, intellectual and artistic.

Next to this hangs a fine and richly-toned landscape, by M. H. Bidault, *Le Bois Carré à la Ourbauche, Ain* (137), a vista of a curving rivulet, with its windless waters flowing in the shades of beeches, the smooth, shining, black and white stems of which spring, as it were, from the dark-green sward. The land slopes to the water; in the shadow behind are moss, wood-flowers, and bushes; there the beeches mix with poplars, and their foliage towers to the sky. The grass is a little too green, but the tone of the picture is admirable.—M. G. R. Boulanger sends *Attendant le Seigneur et Maître* (185), a superbly-attired Turkoman girl, standing by a noble grey horse; one of her hands is on the saddle and its arms, the other rests at her hip; she looks anxiously for the approach of her master among the foliage of the wood, in the subdued light of which she appears; her black hair is rolled up in a red and white coiffure. The expression is fine and intense, but the face is not beautiful; the drapery is painted with extraordinary brilliancy and skill.—M. J. Boulangé, *Sous Bois—Forêt de Fontainebleau* (184), gives with breadth of effect, richness, and depth of colour, a path of hamadryads under superb trees and among rocks that are covered with russet and golden moss and lichens. This is one of the most glowing French landscapes we have seen.—M. Asselberg's *Coquelicots* (28) shows a mode of flower-painting which we recommend to the notice of those among us who seem to be content with imitating flowers, and never aim at showing art by their means. This picture comprises poppies and corn-flowers in a tin-pot, and is painted with such breadth of effect and fervour of colouring as make it a treasure of art, recognizable as such by the least educated observer, so it supplies a lesson in fine art.—M. A. Anker's *Soldats de l'Armée du Général Bourbaki soignés par des Paysans Suisses* (15) is an entirely unobjectionable illustration of the late war. The scene is the interior of a large barn, where the unfortunate soldiers of the one republic have been received by a citizen of the other. Some lie on straw, which has been spread on the floor; they form two rows; one has frost-

bitten feet, which are bound in rags; he sits up, and drinks coffee from a cup offered by the kind-looking mother of the Swiss family; one, with a bandaged head and pallid cheeks, turns his dark eyes, that the white face makes look darker, towards the good Samaritans, and seems to bid them and earth farewell; his ghastly looks alarm a little boy, who, standing behind his mother, pulls at her skirts, and stares with a look of wonder and horror which is marvellously well understood and rendered. Near him stands the daughter of the house, and, further on, the farmer; on the other side lie more wounded and exhausted men, all in pitiable distress, but retaining in their sufferings so much martial dignity as secures our respect, if not our admiration. The execution of this picture is capital; the effect of an interior light is well given; the story is dramatically, but not theatrically told.

A very striking and pathetic design is that by M. G. Becker, *La Veuve du Martyr* (87), the scene of which is in the Roman catacombs, before the tomb where Fabius, a martyr, lies in *pace*. This and the figures of those who have visited it on an anniversary are revealed by the light of a lamp, which hangs from the roof, and breaks the surrounding gloom. A radiance like a halo falls on the mortuary emblems, tall palms, and the four figures, clad in dazzling white, who stand in front of the grave. The widow, still young and fair, a tall woman, in a graceful robe, has brought her children there; she lifts the babe, so that he can kiss and press his little hands upon the cross and monogram which mark the aspirations of his father; behind is a damsel leading by the hand a boy who wears a robe with the purple trabea. The faces are gravely beautiful, the attitudes simple and dignified, that of the widow being especially fortunate in these respects. The composition is good, although its elements are not so well combined as one would wish them to be where all the persons act with a single object; the drawing, a point of great importance in life-sized figures wearing light and ample draperies, is excellent in the academical manner of French artists. This is the case when we consider the picture as a whole, but the face of the standing boy seems unfinished.—The number of pictures by artists with German names who contribute to French exhibitions has been frequently remarked, and testifies to the aptitude of the natives of Alsace and Lorraine to receive those æsthetic lessons which the system of French artistic teaching conveys so well. The current Salon is no exception in this respect; there are, we fancy, more good pictures here than ever by men born in what was for two centuries the east of France. M. Becker is a case in point.—M. Ulmann, a pupil of Drolling and Picot, is another Alsacian; he has chosen for *Les Sonneurs de Nuremberg* (1470), a purely German subject, four stout bell-ringers hauling their ropes lustily in the loft of an old church. They are in varied attitudes; their expressions are distinct and originally conceived, and they are dressed in quaintly slashed and chevroned garments, such as Germans of the fifteenth century affected so much, and Albert Dürer delighted to draw. The picture is most effective in its design and light and shade, richly coloured, but rather hard in painting, without being clear; it is likewise rather black. However, the spirit of the design atones for these defects.—The work of a pupil of M. Couture, M. Brunet-Houard, *Le Cloarac* (231), is a capital landscape, with the mounted figure of a priest passing deliberately along a rough track in a grassy, furzy waste, at evening, and musing, with a book open before him on the saddle. The face is a little sentimental, and suggests Sterne's Yorick in a pastoral charge, and with a more elevated spirit than Yorick possessed. The horse and man are well “put together”; the drawing is good; but the finest element of the picture is the effect of the landscape,—that of a sober, yet glowing evening light upon the moor, its herbage and sparse oaks. The whole is in capital keeping, and very rich in tone.—Near this hangs M. C. Brun's capital head of a girl, *Jeune Fille Arabe des Environs de Con-*

stantine, Algérie (225), a finely-painted head and hands, with tattoo marks on them, and kohl on the eyelids. There is excellent modelling and some good flesh colour here.

A figure of impressive character comes next. It is interesting as showing how a simple subject may be made grave and even noble by good-feeling and a genuine inspiration. This is M. Bouguereau's *Fauçonne* (183), the single figure of a tall damsel standing in a meadow, and with a pose of almost statuesque simplicity and much gracefulness; she is steadying a scythe with one hand, and with the other is sharpening it. The attitude is at once elegant and dignified, without the slightest appearance of acting; the features have much beauty, and are emphasized by the treatment of the head-dress, which is of a bright yellow. The draperies have been studied with French care and thoroughness; the painting throughout is solid and skilful, and the style is a fine one. The same excellent artist has another picture here, which we shall examine by-and-by, styled *Pendant la Moisson* (182).—The name of the painter of *Épisode de l'Éruption du Vésuve* (1448) should be better known in England. This striking and boldly-conceived design is by M. Thirion, a pupil of the able Swiss artist, M. Gleyre, one of whose pictures attracted much admiration at the International Exhibition of 1862. We are happy in being able to praise the painting not less than the design of M. Thirion's work. It depicts a street in a doomed city, seen in the lurid light of Vesuvius in eruption, and many figures in diverse positions are covering on the earth, or clinging to the tottering walls and each other, in attitudes of terror and despair. Some are lying already dead; others are huddled at the foot of a lofty but broken wall near a house-door; one passionately implores the gods with upraised hands and face; one lies wounded near a precious vase he has striven to save; an old father and his daughter are closely embracing; a young mother holds her baby. There are many other equally impressive incidents. The rich colouring and powerful toning of parts of this picture are made to subserve the sentiment, and add to the dramatic spirit of the design; they also afford admirable chiaroscuro.

The name and abilities of M. Verassat are appreciated in England as they deserve to be; but his reputation would stand still higher among us if the *Marchalerie de Village* (1499) were shown in London. It is a piece of rich *impasto* and powerful colouring, with a brilliant effect of contrasted sunlight and shade. The scene is a rough court before the entrance to a farrier's shop, where a horse and a lad are waiting a turn at the forge. The former waits patiently; the latter solaces himself with a pipe and a flirtation with a handsome girl, who lingers at a side door. The light falls in an intense glow without the old, rude buildings and broken pavement, and from a deep-blue sky above, pours on the ancient dormers and a lichened roof; the shadow fills the foreground and the interior, where the smiths work, is luminous even in its depths through reflexions. The effect is intense and boldly rendered: the colour is in perfect keeping.—M. Tournemine has often designed, with admirable force, oriental marsh and forest scenes, and has been particularly successful, as he is in the present instance, in representing elephants. His *Éléphant d'Afrique attaqué par des Lions, Souvenir du Voyage de M. Verreaux*, (1459) surpasses most of his works. A huge elephant has come at twilight to drink at the marshy edge of a sluggish river, and his enemies have pounced on him. It will go hard with him unless he at once enters the water and drowns his assailants; one of these has mounted his back, tearing and ripping up the skin as he goes, and seems to roar and snarl in true leonine fashion, being beyond the reach of the wildly-curving trunk. The elephant's terror and wrath are admirably expressed. The other lion has fastened within the victim's guard, so to say, by rushing upon his fleshy breast and shoulder, where he cannot use his tusks,

which otherwise might soon decide the conflict. The water reflects the orange light of an intensely coloured sunset, which fades only in the pearly tint of the zenith, above a band of ashy clouds. Rich as this picture is in colour, one cannot say that it is locally faithful to nature in this respect. It must be thus far accepted as conventionally correct; but the whole is in complete keeping, while the spirit of the design is precious and original in a high degree.

Our animal-painters would take special delight in such a picture as that of M. Schenck, a Holsteiner, *Chevreuils—Effet de Givre* (1390), a deliciously-painted effect of frost on fern and briar, with snow lying thick on the herbage and ground; a group of tender kids are huddled together, and one or two individuals have ventured from the warm nestling-place to reconnoitre; the others nibble the young leaves from which their breath has thawed the frost. The timid grace of the little creatures is charmingly rendered; not less enjoyable is the diversity of their expressions. Equally honourable to the painter is the treatment of the downy hides of the group; the modelling of the contours of the animals, in their soft and undefinable fur, has been the means of a great success for M. Schenck. The snow and frost are at least worthy of the other elements of this picture.—Another snow-piece, of greater pretensions than those of the last-named painting, is the work of Emile A. Breton. *Une Matinée d'Hiver* (202) is a fine picture, of great brilliancy and power; it shows a canal, and trees, planted in the French fashion,—which is as charming to the eye as it must be commercially profitable,—in somewhat irregular lines about the sides of the water, and shading the rough path which runs near the stream; in the mid-distance is a cottage, with many trees grouped about it; the ground is brilliantly white with snow; snow rests on every bough and twig; for the air has been still, and no winds have relieved the branches of their loads: the path is but slightly marked by feet. A dark line shows the middle of the stream: the earth and trees fairly seem to sparkle; for the sky behind is of a warm yet pale dun tint, which is much denser in quality than the splendid foliage, and is pregnant with more snow, significant of cold yet more intense. No. 203, *Un Soir d'Hiver*, by the same artist, we may speak of again.

The name of M. Jules Breton is nearly as much honoured in England as in France. His *La Fontaine* (204) is not only worthy of his reputation, but it is one of the finest pictures in this Salon. It is painted on a large upright canvas of some breadth, and comprises two life-sized figures of girls, who have come to a spring among rocks, and in the corner of a field. The subject, if not the mode of treatment in this picture, reminds one of 'Les Cer-varolles,' by M. Hébert, one of the masterpieces of the modern French school, a picture which is, we think, in the Luxembourg; it must be fresh in the memories of those who saw it at the International Exhibition, ten years ago. In the painting by M. Jules Breton, one of the young women stoops and holds her vase while it is filled at the gushing fountain; she speaks to her companion, who, barefooted, and stepping upon the rocks of the field, has reached the spring, and now stops to set down the jar from her shoulders. This is a beautiful study, soundly modelled and finely painted, gracefully, simply, and naturally posed; the figure makes a nearly perfect composition in itself, so elegant are its lines, so self-sustained is its attitude. The fresh roundness of hardly yet matured contours, the freedom of natural movements, and the firmness of perfect health, are given here in a manner which leaves nothing to be desired. The torso, arms, head, and face of this girl are well drawn; not so, however, the bare leg and foot, which are visible below the petticoat. The painting here is in a large style, with rich, yet grave colouring; the tones are strong and solid; the landscape is in perfect keeping with the figures,—at once grave, solid, and vigorous. Another picture by the same painter is styled *Jeune Fille gardant des Vaches* (205); a strapping cow-girl is seated on the grass, and in the shadow of

a great hawthorn in sunlight. The shadow seems to spread as the sun moves; it creeps over the sward, which is yet all in golden glow: in the meadow are cattle; beyond is woodland; and in the distance, ensconced under trees, a farm and its out-buildings. Like many artists of more than ordinary ability, M. Breton has imparted to this rustic figure and its accompanying landscape not only the breadth and dignity of fine artistic qualities, but something which is at once serious and pathetic. The girl is an ordinary-looking person enough, and, although she is anything but vulgar, has not a sign of culture, nor the least pretensions to be anything else than a healthy damsel mindful of her charge of cows. Nevertheless, it is impossible for any one to look at her without at least a sense of human kindness and respect; there is something due, doubtless, to the painter's genius, but inexplicable in words, that invokes respect for the life within the ragged garments. The colour and solid painting of this picture are worthy of its origin and companionship. A small sketch of this work is No. 12, now in the French Exhibition, Pall Mall.

Medjé (542) is by M. Édouard Dubufe, and is an illustration of a "Chanson Arabe" by J. Barbier, and a somewhat Byronic composition, as the picture is not without suggestions of certain peculiarly distasteful "Medoras," "Leilas," &c., but M. Dubufe's original melo-drama was less coarse than that which inspired the painter from 'The Corsair,' and the actors of 'The Siege of Corinth.' This is a smoothly, but soundly-painted figure of a woman in the full bloom of beauty, beauty which is not without a tinge of the 'Keepsake' tint, yet surpassing the charms of 'Keepsake' art, inasmuch as M. Dubufe is an able and learned painter and our men were neither the one nor the other. Thus a good painter redeems even meretricious and tawdry sentiment, much as a good actor redeems the trash and tinsel of a melo-drama, good music the insipidity of a modern libretto. *Medjé* is reclining on a splendid couch; her bosom is, of course, bare, and she is luxuriously as well as luxuriantly fair; she is superbly dressed, and gorgeously decked out in jewellery, without the least regard to expense. The Vicar of Wakefield's painter was not more generous than M. Dubufe has been, more lavish of ornaments he could not be. *Medjé's* wild, dark hair is about her face in its shadow; her eyes gleam and are full of intense passion, the expression being that which is suggested by the splendid objects that lie on a table near the couch and the verses:—

Ces bijoux que l'on m'en-
vieu,
J'ai vendus, pour les payer,
Ingrate, plus que ma vie:
Mes armes et mon coursier!
Et tu demandes quels charmes
Tiennent mon cœur enivré!

So much for French melo-dramatic design, a kind of art which, in the hands of its English representatives, becomes perfectly intolerable to men of education. This figure shows capital flesh-painting in reflected light, genuine morbidez, due to the rare skill which has been employed. Great care is displayed in dealing with costume and accessories.

M. James Bertrand has sent two pictures, the interest of which is sure to be considerable with Englishmen, and that of one of them is more than usually great at this time, when Mr. Millais's 'Death of Ophelia' may be seen at South Kensington. These pictures are *Folie d'Ophélie* (123), and *Mort d'Ophélie* (124). Let us consider the former first. Ophelia, clad in white, crowned with flowers, is leaning near a white, panelled wall, and trifling with the field flowers she holds. It was a fine reading of the subject, which produced the vague passion of these pale blue eyes, the pallor of the slightly-sunken cheeks. The expression is intensified in its weakness, so to say, by the gentle stoop of the head. The colour of this picture is, of course, in keeping with the subject; the sole fault we find is that the features are not quite perfect in drawing. The sequel to this, a picture of very different shape and size, shows a rendering of the theme which, generally speaking, is not unlike that of Mr. Millais's masterpiece. The colour,

expression, and execution of the French and English versions are, nevertheless, completely distinct. Ophelia, trifling with the poppy and the daisy, lies on the grey and sluggish water, floating and singing. The wild flowers drift out of the long tangles of her hair, as it spreads about her head; her sable robe trails on the water, and seems to twine upon her limbs. Tall rushes rank themselves thickly behind her, and on the other side is the faithless willow. The pathos of the grey light which pervades this work is quite as suited to the subject as the sunny gleams Mr. Millais painted. The English picture possesses a charm to which M. Bertrand has made no pretence: the superb painting of the water-weeds and mosses that float in the depths of the English stream, and are made resplendent where the gleams fall, which remain half veiled where the water, not suffused by light, retains its own slightly milky hue, while in the shadows of the sunlight the stream has the tint and lucidity of a warm onyx; in this the multitudinous stems of the water-herbs are seen to be inextricably intertwined. The rendering of the action of M. Bertrand's Ophelia is very good indeed; the white line which marks the opening of her dress in front has been deftly introduced to give expression to this action—to explain the attitude and lead the eye to where the skirts are twined about the feet.

M. Karl-Pierre Daubigny, in *Les Creuniers, à Ingouville, Seine-Inférieure* (439), sends the landscape which we spoke of above: a long vista of undercliff below a range of vertical rock; on both much rich foliage and herbage has grown. It is painted with more precision than his father commonly displays. The sky is of a delightfully warm grey. One cannot say that M. K. P. Daubigny plagiarizes the style of his father; but the next generation will have considerable difficulty in distinguishing the works of one artist from those of the other. This is by far the finest of the son's productions, and very powerful in colour; yet it is broad and sober.—Two vigorous coast pictures are the productions of M. Mesdag, an artist who has been represented in England by several similar works, which, however, were not so good as this pair. *Scheveningue—Effet de Soir* (1094); two flat-bottomed Dutch fishing craft lie on the edge of a line of pale yellow sand under a sunset of silver; the vessels are anchored by long chains that extend before the front of the picture. These chains give a peculiarly striking, if not very agreeable character to the scene in which they are so prominent. There is a ripple of the tide against the wind as it falls upon the sand, and, further off, on the whitened crests of many waves, leading the eye to where the horizon, in fullness of warm white light, meets the distant edge of the sea. There is shadow over the greater part of the water; a gleam traverses the middle distance, and extends on either hand until it is lost in the dark bar that cuts against the sky. In *Départ de Barques de Pêcheurs à Scheveningue, Hollande*, (1093) we have the craft as they may appear when the tide has come in and covered the sand, lifting them on high, while a brisk wind comes with the sea, making them pull heavily on their anchors, and the yellow sand-laden waves rolling. The scene is quite changed: a bright blue firmament, with flecks of white clouds moving swiftly, have taken the place of the warm sunset and its silver; a bracing chill and activity, not without turbulence are here, whereas in the other work there were fading and sober hues of rest, if not of sadness. Both these works of M. Alma-Tadema's promising pupil, who is already an artist of considerable powers, are remarkable for their colouring and depth, and brightness of tone. We think it not advisable that M. Mesdag should continue to repeat his original and effective notion of painting his Dutch craft "end on" to the planes of his pictures. This peculiarity is unobjectionable in itself, but, being peculiar, should not obtain too long.

Le Mobilisé, 1870 (1229), by M. Léon Perrault, is a record of the first siege of Paris, and a gallant but unsuccessful sortie. A Mobile lies dead in the snow and holds a revolver; a wound in his head

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has been bound some time before he died, so that, as daylight of a late dawn pervades the picture, one can readily understand the painter's intention to show that this poor fellow was attended to on the eve of the day of battle; that he was overlooked, or, at any rate, not removed before the cold of the night completed what the wound had commenced. As in the old ballad of "Chevy Chase,"

Next day did many widows come,
Their husbands to bewail,

so hither has come the widow of the poor fellow, a young woman, with their baby in her arms. The baby she rolled in her shawl, to set it down against her knee; she herself leans upon his breast. The expressions of the dead and the living are rendered with considerable power and great pathos; that of the woman is almost admirable, and not to be less highly prized because no attempt has been made to depict beauty of the conventional sort. The homely looks of this face are suited to the subject. The child, a big and rosy boy, lies unconcerned and thoughtless, and sucks his chubby fingers. His head is capably painted. This picture is marked by much good painting and good colour, not in the figures only, but also in the landscape, which depicts a lowering and bitter winter morning, the earth covered with snow, the sky filled with smoke and fog. In the distance are the bastions of a fort, and flames and smoke beyond. We take this to be the work of a young painter.

Two pictures by the well-known artist, M. Protais, may, on account of their subjects, be noticed along with the last-named: all three record the misfortunes of France. *Prisonniers—Environ de Metz, 1^{er} Novembre, 1870* (1279). Rows of gaunt soldiers, destitute of food and fuel, are on the bare ground, among icy pools of water and acres of sodden herbage, under a storm-laden sky. Their starved and bitter looks are dramatically rendered without exaggeration. Some are wrapped in cloaks, and meditate ruefully; one, more passionate, clenches his fists as he sits; another hides his face in his hands; one clasps his knees with knit fingers, as he squats and thinks; another is stooping over his own knees, and seems to wrench his fingers in their strong involuntary clutching. In the distance, a Prussian picket appears seated, eating merrily about a camp-fire. Between these and the French is a sentry. The other picture by M. Protais may be called the companion to the last; it is *La Séparation—Armée de Metz, 29 Octobre, 1870* (1278), and represents in a similar dramatic spirit, the breaking up of a body of officers after the surrender of the fortress. Those who gave their parole not to quit the place remained; those who would not do so were sent away. Here is a numerous group of men in dark-blue uniforms, some embracing in various ways, others looking sullen and furious. This is not so good a picture as the former, in which the soldiers are dealt with, but both tell their stories with thoroughness and clearness, the conspicuous qualities of French design of this kind. Otherwise, these are not works of fine, still less of high art.

Fine-Art Gossip.

We are obliged to defer till next week further notice of the Royal Academy Exhibition.

The Annual Meeting of the Archaeological Institute, at Southampton, will begin on Thursday, August 1st, and terminate on Thursday, August 8th. The Bishop of Winchester is to be President of the meeting, and the Presidents of Sections will be—Antiquities, Sir Edward Smirke, A.M.; Architecture, Mr. Beresford Hope, M.P.; and History, Lord Henry Scott, M.P.

MESSRS. CASSELL, PETTER & GALPIN have in the press a work on Colour, by Prof. Church, to be illustrated with coloured designs and numerous diagrams.

A LARGE and varied collection of the works of the late very able animal painter, Mr. F. W. Keyl, is now on view at No. 22, Savile Row, St. James's, for a few days. Those who enjoyed at various exhibitions, as many must have done, the pictures

by this careful and competent artist, will be glad to avail themselves of the opportunity thus afforded for seeing his paintings in a mass.

THERE is a picture in the French Gallery, Pall Mall, to which second thoughts compel greater attention than we bestowed on it in our review of the collection as a whole: this work is by Mr. Munkacsy, a Russian artist, and styled 'Time of War: making Lint for Hospitals' (152). It represents with appalling force, women, boys, and old men seated at a table, the scene being a room in a French cottage, so rude and gloomy as to be in keeping with the subject. Fuseli's picture of 'Revenge' is not half so terrible nor so menacing. At the head of the table an invalid tells his story of the war; the artist has made the effect of the tale the theme of his picture, and the source of those expressions of countenance in dealing with which his power has been marvellously displayed. A girl, holding her face in her hands, weeps bitterly; an old woman, the font of whose tears has dried up long ago, sits sullen; half-savage, she continues picking at the threads in her hands; near these, an embittered mother and widow, with a babe in her arms, lets it suck the milk of *la revanche*, a dreadful inheritance; a half-deaf old woman pulls at her rag, and with sideways head, her eyes fixed on the speaker, listens to him, her hardest memories of former wars are pent in her close-shut lips; here, one clasps his hands; there, a cripple seems to quiver in his own helplessness, but looks as if he would call his children to remember Bazeilles and Châteaudun. There are other figures and expressions, but these are enough to show the force of the artist's conception of his subject. It would be unreasonable, considering the theme, to complain that the picture is gloomy; its cold colouring, thought required by the sentiment, is rather in excess of need; its effectiveness is, in no small degree, due to the treatment of the light and shade; the chiaroscuro is a little scattered.

THE *Gazette des Beaux-Arts* for this month contains a paper, by M. A. Michéils, on Westminster Abbey, with illustrations; also, an account of the Gallery of M. Maurice Cottier, with a fine etching, by M. Cucinotta, after Decamp's celebrated picture, 'Bataille des Cimbres': the notice is by M. Paul Mantz; and, by M. A. Darcel, a paper on 'Les Musées, les Arts, et les Artistes pendant la Commune,' in continuation of former contributions referring to the period of the late wars in France.

At a recent meeting of the Historical and Archaeological Association of Ireland, a letter was read from Mr. L. G. Dillon, stating that the Round Tower of Kilmacduagh was struck by lightning a few years ago, which broke down some parts of the stone roof, and caused a fissure, which extends about half way down; also, that it is now out of the perpendicular. Subscriptions are desirable for the preservation of this interesting building.

WE have received from Messrs. S. W. Partridge & Co., a collection of wood engravings, representing religious and moral subjects, suitable for the decoration of cottage walls, and from designs by Messrs. J. D. Watson, J. Sant, W. C. T. Dobson, and others. These are, generally speaking, fit for their purpose, although some of them are not so good as others of the same kind which we have before noticed.

MANY readers of descriptions of works of art, pictures, engravings, statues, and the like, experience doubts as to the meaning of the writer when he employs the terms "right" and "left." Although it is generally understood that these words refer to the right or left of the spectator, and not to that of the work in question, that convention is not always observed, and the respective sides of the design are occasionally intended. The simplest way of obviating all chances of misconception, one which we observe, is to write "our right" and "our left," a proceeding which can leave no one in doubt, and which we recommend for adoption by authors.

MUSIC

ROYAL ALBERT HALL GRAND SUBSCRIPTION CONCERTS. Oratorio Series, under the direction of the Sacred Harmonic Society. Conductor, Sir Michael Costa.—Handel's 'MESSIAH' will be performed on WEDNESDAY NEXT, May 22. Principal Vocalists: Madame Lemmens-Sherrington, Madame Pater, Mr. Sims Reeves, and Signor Foll. Band and Chorus, 1,000 Performers.—Tickets: Boxes, from 8 to 4 Guineas; Amphitheatre Stalls, 10s. 6d.; Arena Stalls, 7s. 6d.; Balcony Seats (Front Rows), 5s.; Balcony Seats (other Rows), 4s.; Organ Gallery, 3s.; Gallery, 2s. 6d. Now ready at Exeter Hall, Royal Albert Hall, and all Musicians.

Under the immediate Patronage of H.R.H. the DUKE OF EDINBURGH.—J. F. Barnett's 'Ancient Mariner' and 'Paradise and the Peri' at his Grand Concert, St. James's Hall, MONDAY EVENING, May 20. Mdle. Tittius, Madame Sherrington, Madame Pater, Mr. Vernon Rigby, and Mr. Lewis Thomas. Orchestra and Chorus, 350.—Stalls, 10s. 6d.; Reserved Seats, 7s. 6d.; Balcony, 5s.; Area, 3s.; at St. James's Hall, and Mr. J. F. Barnett, 41, Portico Road, W.

HER MAJESTY'S OPERA.

THERE are *prime donne* and *prime donne*. The degrees of ability are various. We have artists who can act, but who cannot sing; we have others who have voices, but who have not a particle of histrionic power. We wish we could endorse the high opinion entertained of Mdle. Kellogg in the United States, and confirmed apparently by the rapturous reception accorded to her on her return here, last Saturday night, at Drury Lane Theatre. No doubt the lady had the strong support of the Americans, for they have reason to be proud of their countrywoman, whose direct claims whilst singing in her own land are undeniable, although the "indirect claims," when made to the audiences here, present themselves in a different light. Mdle. Kellogg (why not Miss Kellogg?) has a comely presence and a winning manner, but her voice is deficient in quality, for it is thin, wiry, and hard, admitting, as some organs do, of much flexibility, but yet being destitute of charm. Her *Linda*, in Donizetti's work, is her *cheval de bataille*, and it will pass muster if comparisons be carefully avoided. Her position at Drury Lane is between Scylla and Charybdis, Mdle. Nilsson on the one hand, Mdle. Marimon on the other, much as Mdle. Albani at Covent Garden is between Madame Patti and Madame Lucca. These artists of the second order ought to make their *entrées* when the ruling stars are away. Mdle. Kellogg had not the advantage of a good tenor as *Carlo*, the music of which is beyond the artistic grasp of Signor Vizani, who is a light *tenorino*. But the other characters in the cast were strongly supported. The new-comer, Signor Rota, had a decided influence on his hearers by his powerful acting and steady singing as *Antonio*, the father, Tamburini's great part; whilst the *Pierotto* of Madame Trebelli-Bettini is a charming creation, and the *Prefect* of Signor Agnesi highly impressive. Donizetti took more than ordinary pains with the orchestration; and the band played the overture and accompaniments admirably under Sir M. Costa's leadership.

The *début* of Mdle. Grossi, as the Queen, in the 'Huguenots,' did not take place on Tuesday night, our climate having deprived her of voice at the last moment, and that useful singer, Mdle. Bauermeister, came to the rescue as her substitute.

Mdle. Nilsson's approaching appearance is announced in the bills. M. Capoul, the French tenor, is promised for next Monday, as Count Almaviva, in the 'Barbiere,' the Rosina to be Mdle. Marimon.

The rehearsals of Cherubini's 'Deux Journées' are so far advanced, we learn, that the work, with Sir M. Costa's recitatives, will be ready after the Whitsuntide holidays.

It is not often that Wednesday is selected as an opera-night; but this was the case on the 15th, for the appearance of Signor Campanini as Edgardo, to the Lucia of Mdle. Kellogg. The American *donna*, if she had some "fine moments" ever and anon, had the well-known French antithesis to them in many portions of Donizetti's work. She was not successful in the *aria d'entrata*, the harp symphony to which was much more sympathetic in tone than the voice. Again, in the mad *scena*, the flute *obbligato* of M. Svendsen achieved a decided victory; it is always a *duel à mort* between the soprano and the flautist; but the ornaments executed by the latter were thoroughly in tune

and played to perfection, whereas the cadenzas of the soprano were forced and extravagant, and most imperfectly interpreted. The lady, however, had her audience with her, and we are in a minority. The tenor achieved a decided triumph again, as in 'Lucrezia Borgia.' It is long since there has been a Master of Ravenswood, who sang his woes with profound pathos and refined phrasing. The shouting Edgardos have been innumerable. We have now the chivalrous and graceful cavalier presented by Signor Campanini, subdued in the expression of his intense sorrow, but powerful in the delineation of passion called forth under a sense of injury. Thus the love duet in the first act was not shouted in the lady's ears, and the death scene was not delineated with brutal force; but the Malediction *finale* was sung with a power of voice which in the chest notes rang audibly above the screaming high notes of the soprano, chorus, and band. The *Edgar* of Signor Campanini is quite another reading from that of Signor Mongini and tenors of that class; it approximates more nearly to the breadth of declamation in the recitatives, which M. Duprez (for whom 'Lucia' was composed) displayed, and to the intensity of expression, which was the essential element in Rubini's style. We have only to suggest that the sustaining notes of Signor Campanini admit of diminution, for the sounds were too wire-drawn in the 'Fra Poco.' On the whole his is an Edgardo whose acting Scott would have approved of, and whose vocalization Donizetti would have been enchanted with.

Signor Mendioroz as *Enrico*, Signor Rinaldini as *Arturo*, and Signor Foli as *Raimondo*, were all specially good; the last-mentioned artist got an *encore* for the Scotch lament in the last act. We never heard the *ensemble* more finely done; the finale of the second act (re-demanded with acclamation) was worked up by Sir Michael Costa to a most exciting climax, the *crescendo* being judiciously handled.

ROYAL ITALIAN OPERA.

It is not an agreeable task to have to refer to the orchestral and choral massacre of Meyerbeer's masterpiece, 'L'Africaine,' because the management will not have sufficient rehearsals for such an elaborate and complicated work. With performances five days in the week, and concerts besides, and the *répertoire* changed nightly, no proper preparation can be secured for any opera on a grand scale. As regards the 'Africaine,' this is the more provoking, as the cast is, on the whole, strong. No *Selika* we have ever seen abroad, and not a few have we witnessed in the part, can approach Madame Pauline Lucca. From first to last,—when *Selika* is before the Council in Lisbon, down to the death under the *Mancenilla* tree,—her acting is consistent, feeling, and powerful, and her singing of the love duet with *Vasco* in the fourth act and of the *scena* in the *finale* is on a par with the efforts of the greatest of artists. In no opera is Signor Naudin heard to more advantage: he created the part of the Portuguese navigator at the Grand Opéra in Paris. We prefer M. Faure's noble and dignified demeanour as *Nelusko*, to the angular and grotesque action of Signor Graziani, but we may concede that his conception has its influence on the Covent Garden auditory—in Paris it would not be tolerated. The clever *Inez* of Madame Sinico is also to be commended. 'L'Africaine' is a great work; in many points Meyerbeer has gone far beyond all his other operas, in mastery and picturesque instrumentation, in choral grandeur, and in solos of surpassing interest and beauty.

Madame Monbelli is to be added to the company this evening (Saturday), appearing as the Countess, in Mozart's 'Nozze di Figaro': amateurs would be delighted to hear Madame Patti in the music of *Susanna*, which she has not yet essayed.

THE CONCERT SEASON.

THERE never was a period when there was a greater number of concerts. Independently of

the ordinary schemes of the organized societies and associations, and of the programmes issued by private speculators, the Directors of the two Italian Opera-houses farm their artists, besides having their own special concerts. Thus, Covent Garden collects its singers in the Floral Hall, and Drury Lane sends its vocalists to the Royal Albert Hall, to the Crystal Palace, to St. James's Hall, and, *mirabile dictu*, even to the resuscitated Surrey Zoological Gardens, first opened under the direction of M. Jullien, then used for the patients of St. Thomas's Hospital, whilst the new edifice was being erected opposite the Houses of Parliament, and now managed by Mr. F. Strange, formerly of the Alhambra. The concert fever is at its height—it is a raging epidemic, in fact. How far this influx will affect the opera-houses and the theatres will soon be manifest; but one thing is certain, Art derives no advantage from these hurried, fevered, and spasmodic entertainments. No time can be afforded for proper preparation,—novelties are out of question; and the chances are, that those who venture on the round of the concerts will hear but a limited set of pieces, as the artists are not tempted to vary their *répertoires*. No journal can keep pace with such a musical avalanche; at most, but a bare record of events can be given. This is, perhaps, fortunate, for if new works were as common as new singers, the largest paper in the world would not suffice for critical notices. And all this display of musical activity comes between Easter and the end of June. The system cannot last—it is an exceptional state of things; and when a reaction sets in, and speculators lose, we may hope for a more healthy condition of matters and the progress of true art.

There was nothing new in the programme of the fourth Philharmonic Concert, last Monday, under the direction of Mr. Cusins, which comprised Beethoven's Eighth Symphony (in E); two movements of Schubert's in B minor; two overtures, 'Ruy Blas' of Mendelssohn, and the 'Masaniello' of Auber; Beethoven's Concerto in E flat, played by M. Delaborde, who also executed, on the pedalier grand pianoforte, Bach's Toccata. Herr Walter, an able artist, who will be remembered by visitors to the Imperial Opera-house in Vienna, as one of the leading tenors, made his *début*. Signora Carlotta Patti was the other vocalist.

At the Royal Albert Hall, besides Mr. Mapleson's Italian Opera Concert, last Saturday, there have been the tenth of the People's Concerts on Tuesday (with Mesdames E. Wynne and Purdy, Messrs. J. Marshall and Turner, as singers; Miss Baglehole and Mr. C. Alwyn, pianists; Mr. H. Holmes, violin; Mr. R. Blagrove, viola; and Mr. H. Reed, violoncellist); on Wednesday, the first of Mr. A. Chappell's Popular Concerts of Chamber Compositions; and, last night, Mendelssohn's 'Elijah' by the Sacred Harmonic Society, conducted by Sir M. Costa, the solo singers being Mesdames Sherrington and Patey, Mr. Vernon Rigby, and Signor Agnesi.

At the third Musical Union *matinée*, on the 14th, a new pianist of repute was introduced, M. Alfonse Duvernoy, from Paris, who joined M. Maurin and M. Lasserre in Mendelssohn's Trio in C minor, Op. 66, besides playing solos by Weber, Schubert, and Mendelssohn.

M. Sainton, after much too long a cessation from chamber concert performances, has again entered the field, with Messrs. Amor, Zerbini, and Lasserre for the quartets, and a powerful pianist in M. Delaborde. M. Sainton proved, in the Posthumous Quartet in B flat, Op. 130, that he is still one of the finest executants of the day, combining with executive skill, breadth of tone and sensibility in style. M. Delaborde's interpretation of the C minor sonata, by the same composer, made a great impression from his power and brilliant method. The vocalist was Miss Julia Wigan, a *débütante* (pupil of Madame Sainton-Dolby), who sang Mozart's 'Non mi dir' and Spohr's 'Bird and Maiden,' accompanied by Mr. Thoulens, in a style that augurs favour-

ably of her future career. We are glad to find M. Sainton will introduce recent works by rising composers. The tide has fairly set in for novelty at last.

Herr Halle, at his second Recital, presented a Pianoforte Trio in G, Op. 112, by Herr Joachim Raff, of Wiesbaden, a most prolific composer, who is orthodox in his forms and treatment, but who is somewhat dry and heavy in ideas. Madame Norman-Néruda and Herr Daubert were Herr Halle's colleagues in the new trio.

A Students' Concert of the Royal Academy of Music took place on the 16th, conducted by Mr. John Hullah.

Madame Arabella Goddard performed Moscheles' Pianoforte Concerto in G, at Dr. Wylde's concert, on the 15th. The singers were Mdlle. Marimon and Madame Kapp Young.

At Mr. Henry Leslie's Choir Concert, last Monday morning, Mdlle. Tietjens, Madame Trebelli-Bettini, Mdlle. Rose, Signori Campanini, Agnesi, and Foli, were the chief singers.

Mr. Alfred Gilbert and Madame Gilbert have a morning concert this day (Saturday), and Miss Megan Watts had an evening concert on the 15th. Miss Elizabeth Philp, the clever ballad composer, met her admirers at a *Soirée* on the 16th.

The Russian pianist, M. Alexandre Billet, who has been long absent from London, began a series of recitals on the 15th, assisted by Madame Urso, violin; M. Paque, violoncello; and Miss R. Doria, vocalist.

At the Brixton Institute, last Monday evening, the Choral Society performed Handel's oratorio, 'Samson,' conducted by Mr. W. Lemare, with Mr. J. Harrison organist, and Miss Ellen Horne, Madame Poole, Mr. Henry Guy, and Mr. Thurley Beale as solo singers.

In addition to the above formidable list of concerts must be added, those of Miss Florence Ashe, who, at a morning Pianoforte Recital, on the 15th, evidenced her mastery of works of the classical school; and of Miss Alice Roselli, a vocalist, at a *Soirée* on the same day,—the former aided by Herr Buziau, the violinist, and Signor Rizzelli, singer; and the latter assisted by Mesdames Conneau and Patey, Signori Danieli, Rizzelli, Caravoglia, M. Waldeck; Herr Stiehle, violin; M. Paque, violoncello; Mdlle. Carreno and Miss Ouchterlony, pianists; with Prince Poniatowski, Signori Visetti and Arditi, accompanists.

Musical Gossip.

THE 'Dame Blanche,' Boieldieu's masterpiece, has been produced at the Strand Opéra Comique. We shall, perhaps, recur to this performance.

THE artists engaged for the September Worcester Musical Festival are, Mesdames Tietjens, Lemmens, and Patey, Messrs. Sims Reeves, Vernon Rigby, Lloyd, Lewis Thomas, and Santley. Mr. Done, the cathedral organist, will be conductor, and M. Sainton leader of the band. Bach's 'Passion Music' will be given: the Three Choir singers will be strengthened by a number of chorists from Mr. Barnby's London choir.

A BOOK of Village School Songs, collected by Miss A. C. Wickham, intended for the use of national and other schools, will shortly be published by Messrs. Cassell, Petter & Galpin.

THE Civil Service Musical Society had their annual *Soirée* on the 14th inst.

A RETURN has been issued of the number of students in training colleges, with details as to their progress in music during the last year; and from these tables it seems that the Hullah-Wilhelm system is the one most in use, both with males and females. This is very natural; it is not probable that the Sol-Fa system, useful and beneficial as it has proved, will supersede the Guido notation, which has been in use for centuries.

THE statement that Mdlle. Tietjens has declined 4,800*l.*, with her travelling expenses besides, to sing two pieces for twelve consecutive days at the Monster Jubilee Festival, which will be commenced in Boston at the end of this month, is not a *canard*.

the offer was made by telegram, but the London engagements of the German *prima donna* prevented its acceptance. 400*l.* per day, or 200*l.* per song, is indeed terms which may be stated to be the maximum ever proposed to any vocalist.

M. OFFENBACH's 'Généviève de Brabant,' after a long run at the Islington Philharmonic Theatre, has been transferred, with the original cast, inclusive of Miss Emily Soldene, to the Gaiety Theatre, for the Saturday afternoon performances.

On the 22nd inst. there will be great doings at Baireuth, as Herr Wagner will conduct Beethoven's Ninth Symphony, and is expected to issue a manifesto as to the arrangements for the performance of his new opera, to last three days next year: the money for the re-construction of the theatre for this purpose has been already subscribed. There will be some startling novelties; for the orchestra will not be seen by the audience, and no prompter's box will be visible. Herr Wagner himself, as conductor, will wield his *bâton* out of sight of the hearers of his colossal work.

MADAME SASSE, who for some years was the leading soprano at the Grand Opéra, in Paris, and quitted the French lyric stage for Italy, where she has sung at the Scala, in Milan, and recently was the *prima donna* at Cairo, made her *début* at the Italian Opera-house, in Paris, last week, as Leonora, in Verdi's 'Trovatore.' As she has the finest and most powerful voice, perhaps, of any living singer, her success was naturally triumphant. It is probable that her personal appearance has militated against her engagement here, as she is short and stout, but, from the artistic point of view, her success in the Pasta-Grisi *répertoire* would have been unquestionably great. In Meyerbeer's operas she was invaluable, and was the original Selika in the 'Africaine.' Signor Mongini was Manrico; he has been engaged to replace Signor Fraschini, who is ill in Italy. Middle. Bracciolini was Azucena, a better singer than actress. The first appearance of Madame Florian, a lady-amateur, well known in Paris society under her own name, Madame Emilie Laval, was unfortunate, as the *debutante*, whose musical ability has long been recognized, was overwhelmed with stage fright. Signor Gardoni was Alfredo, and Signor Delle Sedie, Germont.

THE forty-ninth "Niederrheinische Musikfest," in Düsseldorf, which will take place next week, on the 19th, 20th, and 22nd inst., under the direction of Herr Rubinstein and Herr J. Tausch, has for chief soprano an English *prima donna*, Madame Parepa-Rosa, who has been making a sensation in opera in America. Herr Auer will be the solo-violinist, and Herr Rubinstein the pianist.

M. PASDELOUP's band of the Paris Popular Concerts will come here in June for a long provincial tour.

THE death of Signor Luigi Anglois, a famed double-bass player, who once visited London, at Turin, is announced; he wrote a clever treatise for his instrument.

MIDDLE CHAUVEAU, from Lyons, has made a successful *début*, at the Paris Opéra Comique, in Mignon.

A SUBSCRIPTION is being raised in Paris to erect a monument to Auber.

THE new four-act opera-seria, by Signor Carlo Pedrotti, 'Olema la Schiava,' was produced at Modena on the 5th inst., with Signora Galletti in the chief character. The composer was called for no end of times, and there were two *encores*; but the critics pronounce the work to be somewhat heavy and laboured, and blame Signor Pedrotti for not adhering to the *opera-buffa*, in which he has been heretofore so successful.

THE Carlist rising in Catalonia has caused the closing of the Lyceum Italian Opera-house in Barcelona: the Impresario, Signor Baraldi, has failed.

DRAMA

PRINCE OF WALES'S THEATRE.

THE production of 'Money,' at the Prince of Wales's Theatre, is interesting as showing what sort of representations we may hope to obtain when the most flagrant vices that beset our stage are reformed. From the current blemishes of English acting the Prince of Wales's company is to a great extent free. No attempt is made by any one of its members to eclipse his fellows, or to monopolize either the space on the boards or the attention of the audience; no piece is presented in such a state of unpreparedness that the first dozen performances are no better than rehearsals; no slovenliness in the less important accessories of the play is permitted. A nearer approach, accordingly, than elsewhere in England, can be found to that *ensemble* it is the boast of the Comédie Française to encourage, is witnessed. Actors are measured, so to speak, for their parts, and are only allowed to take such as fit them. Miss Wilton herself, with an artistic feeling to be expected from her, accepts a subordinate character. The example she sets is followed, and, as a result, the performance takes the town with a sort of wonder. In many important respects the representation of 'Money' deserves high praise. Of no part, even to the smallest, can it be said it is badly acted. The subordinate characters are dressed with care. In place of the shabbily-attired supernumeraries to which the public is accustomed, we have in the scenes of social life men who look like the ordinary frequenters of club and drawing-room. The interiors depicted are faithful in all respects to the life of the day, and if the spectator fails to realize the situation presented, the fault must probably be placed to the account of the dramatist, who has occasionally sacrificed probability to point.

One great distinction separates the performance from that of past days in England, and a second from that one witnesses on the best Parisian stages. The habit of taking from ordinary life rather than from some idealized world of men the more serious characters, is a thoroughly modern innovation. Time has been, and is not even long past, when such characters as those of Clara Douglas and Evelyn would have been played by actors whose eyes were fixed upon tragic opportunities. Now the heroic note is silent. The characters are presented with little more display of emotion than a man may exhibit in his daily occupations, or a lady evince without disturbing her head-gear. Miss Fanny Brough acts with much simplicity and charm, and Mr. Coghlan displays, as is his wont, behind the dress and manners of modern society a capacity for emotion such as few actors in a similar line attempt. With commendable knowledge of their powers, however, both avoid, or rather evade, the strongest emotion for which the piece affords scope, and which, indeed, was formerly imported into it. Doing this, they reduce the comedy to the position of a drawing-room piece. Whether or not this is a fault in the eyes of the spectator, depends upon his view of Art. One effect, undoubtedly, comes from the extra realism of the interpretation. Actions which at the first production of the piece appeared natural enough, assume now, when the standard of the realistic is, so to speak, forced upon the audience, a certain measure of improbability.

From the best French performances the representation is separated by a certain amount of exaggeration. This is slight, indeed, compared to that to which we are accustomed, but it exists. Perhaps Miss Wilton herself is the only person wholly free from it. Next to her comes Miss Brough, and after her Mr. Coghlan. With English audiences, a taste for strongly-marked acting is not easily lost; and it is probable that a very slight modification of the extravagance of which we speak would affect disastrously the popularity of the performance. On the whole, the manner in which the piece is sustained is creditable and satisfactory. To the *Evelyn* of Mr. Coghlan, and the *Clara* of Miss Brough, attention has been called. The *Georgina* of Miss Wilton is an excellent piece

of acting, leaving nothing to be regretted, except that the part makes so few calls on the exponent. Mr. Hare, with a little extra brusqueness of manner,—assumed, perhaps, to distinguish the character from former parts in which he has appeared,—gives a fine representation of *Sir John Vesey*; Mr. Bancroft is amusingly extravagant as *Sir Frederick Blount*; and Mr. Honey, whose moderation is marvellous to those accustomed to his previous eccentricities, still a little overdoes, in a whimsical fashion, the part of *Graves*. Of the remaining characters, *Lord Glossmore* and *Captain Dudley Smooth* are well given.

It is proved, from this representation, that the power to give the comedies of a score years ago is not lost, and that the taste for these is only dormant. In commending, however, this representation, as it may, on the whole, be safely commended, it must be remembered that the string is tightly drawn. Keeping within the confines now observed, the interpretation delights the public without offending Art. A very little yielding to the temptations which always beset the actor would overturn the balance, and place the verdict on the other side.

GLOBE THEATRE.

MR. BYRON's new farce, 'On the Spur of the Moment,' is a clever little piece, likely to remain a lasting favourite. Its plot is suggested by a well-known adventure in 'Gilbert Gurney,' in which an intruder on a gentleman's grounds justifies his presence by asserting he has come to survey the garden for a company, and so obtains a hospitable reception. In the present case hospitality is carried so far as to include, ultimately, the daughter of the entertainer, for whose sake the scapegrace has ventured upon the freak. There is much mirthfulness in the dialogue of the piece, and its action is fairly rapid. Much of its success is owing, however, to the manner in which Mr. Montague plays the hero, Mr. D. Fisher his entertainer, and Mr. Compton a garrulous and bibulous old policeman.

HOLBORN THEATRE.

'OUT OF THE FRYING-PAN,' a farce adapted from the Danish by Messrs. A. P. Graves and R. Toft, has sufficient merit to render probable a further search in the quarter whence it was drawn. Its action,—exhibiting the manner in which a highly humorous gentleman cheats himself while endeavouring to take in a friend, and gives with his own hand to his rival the woman of whom both are in pursuit,—is genuinely comic, and free from extravagance. The English version is written with care, and deserves a larger measure of success than it seems likely to obtain.

Dramatic Gossip.

A BURLESQUE, by Mr. Gilbert A'Becket, entitled 'Christabel; or, the Bard Bewitched,' was produced on Wednesday at the Court Theatre. Mr. Albery's play of 'Doctor Davey' has been revived at this house, with Mr. Vezin in his original part of David Garrick.

WE regret to hear that new difficulties have sprung up in the way of the anticipated visit of the Comédie Française, which, after being definitely arranged, is now once more doubtful.

AUSTRALIA is not more fortunate than other places with regard to her places of amusement. The Melbourne Theatre Royal, considered the first theatre in the country, has been entirely destroyed by fire, which broke out shortly after a performance of 'The Streets of New York.' This is the third house on this continent which has been burnt in less than eighteen months, the buildings previously consumed being the Prince of Wales's Theatre, Sydney, and the Melbourne Haymarket.

THE revival at the Théâtre Français of 'Le Supplice d'une Femme' of M. Emile de Girardin, has furnished M. Got with a chance of appearing in one of the best parts of his great predecessor, M. Regnier, whose retirement is the most serious

loss the stage has undergone during the last lustre. It has also brought freshly before the minds of his public the curious circumstances attendant upon the first production of the play. The piece in its original shape had been offered to the Comédie Française, and found, in spite of its merits, not adapted for dramatic exposition. It was entrusted to M. Alexandre Dumas, by whom it was re-cast, coming forth in the shape it now assumes. Its success was complete, but the cry for the author at its termination elicited no response. M. de Girardin, refusing in its new shape to accept the paternity, published a pamphlet, charging his collaborateur with having ruined the play. Ever ready at the riposte, M. Dumas replied that the piece when it came into his hands contained three acts, the first of which was dangerous, the second impossible, and the third senseless. It is doubtful whether the idea of the piece justifies the fuss made about it. This, as sufficiently indicated by the title, is the suffering of the wife, who takes the course a Frenchwoman in the modern drama always contemplates if she does not adopt.

A FORMIDABLE list of forthcoming novelties is announced at the Folies-Dramatiques. The most noteworthy are, a newly-arranged version of Molière's 'M. de Pourceaugnac'; 'Les Bénéfices,' a four-act vaudeville of M. Henri Bocage; 'Les Bicoquets,' a five-act comedy of M. Édouard Plouvier; 'Héloïse et Abailard,' in three acts, by MM. Clairville, Busnach and Letoff, and 'La Cuisinière Bourgeoise,' in five acts, by M. Busna.

THE rehearsals at the Théâtre Français of 'Le Chandelier' of Alfred de Musset proceed actively.

A NEW comedy, by MM. A. Achard and L. Bourgeois, entitled 'Les Tyrannies du Colonel,' has been produced at the Théâtre de Cluny. The plot, which bears some resemblance to that of 'Le Suppliee d'une Femme,' describes the proceedings of a husband, who, returning from Algeria, finds his wife has solaced herself during his absence with the preliminary steps in that downward career of which so many plays supply the dénouement. His measures result in the confusion of the interloper, and the restoration of his wife to happiness and duty. To evade all suspicion of want of originality, M. Achard has written to the press, stating that his piece was received 'à correction' at the Théâtre Français before the production of 'Le Suppliee d'une Femme.' Its likeness to 'Still Waters Run Deep' is, however, at least equally strong.

A PIECE, in five acts, by M. Léon Laya, with a leading rôle for Madame Desclée, is in rehearsal at the Gymnase.

AMONG forthcoming revivals in Paris, are 'Le Fils de Nuit,' of M. Victor Séjour, at the Gaité, and 'La Closerie des Genêts,' of M. Frédéric Soulié, at the Théâtre de Cluny. In the piece first named, MM. Lafontaine and Desrieux, and Mesdames Page and Devoyod will appear. In that of M. Soulié, M. Laferrière will take the rôle of Montclair, and M. Laroche that of Kerouan.

'L'AFFAIRE LEROUGE,' a five-act drama, adapted by M. Hostein from the well-known novel of the same title of M. E. Gaboriau, is the latest novelty at the Théâtre du Château d'Eau. It is a strongly "sensational" piece, and has met with a favourable reception.

ACCORDING to the *Rivista Europea*, General Giorgio Manin has protested against the performance of M. de Lorbac's drama, entitled 'Daniele Manin,' which was produced at the Châtelet Theatre of Paris, as being contrary to historical truth, and a false representation of the character of his illustrious uncle.

M. LAROCHELLE, the manager of the Théâtre de Cluny, has become associated with M. Ritt, in the management of the new Théâtre du Porte Saint-Martin.

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These books have received the approval, and are under the patronage of the following noblemen and gentlemen:

The Right Hon. Earl of Duclie, F.R.S.	Sir W. Fothergill Cooke.
The Right Hon. Earl of Durham.	Sir Antonio Brady.
The Right Hon. Lord Ebury, M.P.	Baron Doulton.
The Rt. Hon. W. Cowper-Temple, M.P.	Charles Mayes, Esq., L.L.D.
W. M. Cullagh Torrens, Esq., M.P.	W. Francis Atkinson, Esq., Ph.D.
M. T. Bass, Esq., M.P.	George Cruikshank, Esq.
Wilbraham Egerton, Esq., M.P.	Francis Bannoch, Esq.
	James Wyld, Esq., Geographer to the Queen, &c. &c.

Application for Shares must be made to the Bankers, and accompanied by the deposit of 10s. per Share. Should no allotment be made, the amount of the deposit will be returned without deduction. Prospectuses and Forms of Application can be obtained from the Bankers and Brokers, and at the Offices of the Company, 10 and 11, Crane-court, Fleet-street, E.C.

HONEYCOMB SPONGES.—These Sponges are well adapted for the Bath, and are preferred by many to the finer kind; they are very much lower in price than the fine Smyrna ones. —METCALFE, BINGLEY & CO., 131 a, Oxford-street, W., Toilet Brush-makers (by appointment) to H. R. H. the Prince of Wales.

HEALTHY DIGESTION.—Nothing is so important to the human frame as healthy digestive organs, and when they are impaired, the popular and professional remedy is

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Sold in Bottles from 3s., and in Boxes from 2s. 6d., by all Chemists, and the Manufacturers.

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As supplied to the Sick and Wounded during the late War, the many and expensive forms in which this well-known Medicine is administered too often preclude its adoption as a general tonic. The success which has attended "Waters' Quinine Wine" arises from its careful preparation by the manufacturer. Each wine-glass full contains sufficient Quinine to make it an excellent restorative to the weak. It behooves the Public to see that they have "Waters' Quinine Wine"; for the result of Chancery proceedings, a short time since, elicited the fact that at least one unprincipled imitator did not use Quinine at all in the manufacture of his Wine. All Grocers sell "Waters' Quinine Wine" at 30s. per dozen.

WATERS & WILLIAMS, Original and Sole Makers, Worcester House, 34, Eastcheap, London. Agents: Lewis & Co. Worcester.

DINNEFORD'S FLUID MAGNESIA.

The best remedy for ACIDITY of the STOMACH, HEART-BURN, HEADACHE, GOUT, and INDIGESTION; and the best mild aperient for Delicate Constitutions; especially adapted for LADIES, CHILDREN, and INFANTS.

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PURE VEGETABLE CHARCOAL, properly manufactured, is well known to the Faculty to possess highly important properties, and to be a safe and tasteless Remedy for all Disorders of the Stomach and Bowels, and all Impurities of the Blood. BRAGG'S finely prepared VEGETABLE CHARCOAL is largely sold in Bottles, 2s. 6d., and 12s. 6d., by all Chemists, and by J. L. BRAGG, 14, Wigmore-street, Cavendish-square.

LAWES'S CHEMICAL MANURE COMPANY, LIMITED.

INCORPORATED UNDER THE COMPANIES' ACTS, 1862 and 1867.

CAPITAL, £600,000, IN 60,000 SHARES of £10 EACH.

CALLS.

£1 per Share on application; £3 on allotment; £2 in three months; and £2 in six months.

Shareholders may pay their Shares in full on allotment, and receive interest at 5 per cent.

No less than Five Shares will be allotted.

Directors.

JOHN KNOWLES (Chairman of Langdale's Chemical Manure Co. Limited), Chairman.

JAMES BARLOW, Manchester and Bolton, Spinner and Manufacturer.

SEPTIMUS BROWN, Newcastle, Russia Merchant, Director of Langdale's Chemical Manure Co. Limited.

WILLIAM COLCHESTER, Ipswich, Chemical Manure Manufacturer.

SAMPSON LANGDALE, Newcastle-upon-Tyne, Chemical Manure Manufacturer.

JAMES W. PORTER, Newcastle-upon-Tyne, Director of Langdale's Chemical Manure Co. Limited.

THOMAS VICKERS, Manchester, Manure Manufacturer.

Bankers.

NATIONAL PROVINCIAL BANK OF ENGLAND, London, Manchester, Newcastle-upon-Tyne, and Branches.

BRITISH LINEN COMPANY, Edinburgh, Glasgow, and Branches.

NATIONAL BANK, Dublin, and Branches.

Solicitors.

Messrs. HALL & JANION, Solicitors, Manchester.

Auditor.

CHARLES TATTERSALL, Accountant, Manchester and London.

Secretary.

ROBERT P. WORRALL.

Temporary Offices.

LONDON: 26, MARK-LANE.

MANCHESTER: 14, MARSDEN-STREET.

PROSPECTUS.

This Company is formed to purchase and carry on the extensive Chemical Manure Manufactories and business of Mr. John Bennet Lawes, of Rothamsted, Herts, and 59, Mark-lane, London.

This well-known business has been established upwards of 30 years, at the Factories erected by Mr. Lawes, at Deptford and Barking Creek, on the Thames. The Factory at Barking, and the land belonging thereto, is of freehold tenure, and contains nearly 100 acres, having a very extensive river frontage on the Thames and Creek.

The plant at Barking Creek consists of 43 Vitriol Chambers, producing about 20,000 tons of Sulphuric Acid yearly; a Flating Still, for the production of Oil of Vitriol; three Steam Engines, with Boilers; five pair of Millstones, Blake's Stone Crusher, Mixing and Disintegrating Machines, necessary plant for the extraction of Sulphate of Ammonia, an extensive Wharf, with tramways, steam cranes, and other necessary and complete arrangements for discharging and loading ships.

There is also a Manager's House, Offices, and about fifty Workmen's Cottages.

The works at Deptford Creek comprise an extensive Wharf and Buildings, covering a considerable area, and are held for an unexpired term of about forty years, at a low rental.

The Plant consists of four Steam-Engines, Boilers, ten pairs of large Millstones, powerful Bone Mills, Dissolving Machines, Blake's Stone Crusher, Drying Kilns, two Carr's Disintegrators, and all other necessary Gearing and Machinery for conducting a most extensive business.

The Coprolite Works in Cambridgeshire and other counties consist of Steam-Engines and Washing Mills, capable of producing about 12,000 tons of Coprolite yearly.

There are excellent offices in Mark-lane, held on very reasonable terms, and offices and extensive stores at Dublin, Shrewsbury, Cardiff, Bristol, Spalding, Exmouth, Ramsey, Aberdeen, and Leith.

The total sales of Manures and other articles connected with the trade show a progressive yearly increase of about 5,000 tons for the last three years.

In England, Scotland, and Ireland, exclusive of the islands, there are millions of acres of land not in cultivation. Large tracts are being annually enclosed, which will necessitate an increased production of manure, in addition to a constantly increasing foreign demand.

It is estimated that the production of Chemical Manure in the United Kingdom amounts to about 500,000 tons annually, and with the exhaustion of the old Peruvian Guano from the Chincha Islands, and the uncertain quality of that from the

new Guanapae Island, the demand is rapidly increasing, and the rate of consumption points to double the quantity being required during the next 10 years.

The amount to be paid to the Vendors for the Estates, Leases, and Buildings, plant, machinery, and the valuable contents of the Factories, Goodwill, &c., is 300,000l.

The careful investigation made by the Directors, the majority of whom are practically acquainted with the details of this business, enables them confidently to anticipate a minimum Dividend of 10 per cent., after setting aside sufficient sums to meet depreciation and reserve. Mr. Lawes's net profits for the last twelve months have exceeded 63,000l.

The agricultural world has for many years been largely indebted to Mr. Lawes for his practical and scientific researches in Agricultural Chemistry, and he stands unrivalled as the first manufacturer of Chemical Manures, which were introduced by him upwards of 30 years ago, and have been in constantly increasing use ever since with the most successful results.

The Directors have much pleasure in stating that Mr. Lawes has consented to give his assistance gratuitously for a period of two years; and that they have also secured the services of Mr. Chaston, who has had the general management of the whole Business for the past 15 years, and of Mr. Rutherford, who has the Management of the Irish Department. It is also their intention to make as little alteration as possible, with regard to the general management in all departments. This, coupled with the practical experience of Messrs. Vickers, Colchester, and Langdale, as Directors, will prove of the greatest value to the Company.

In order to fix the amount of preliminary expenses, they have been arranged at one per cent. on the capital of the Company, to cover advertising, printing, brokerage, stamps, legal, and other expenses.

A contract, dated the 10th day of May, 1872, made between John Bennet Lawes of the one part, and John Knowles, Septimus Brown, and Sampson Langdale, of the other part; and another contract, dated the 11th day of May, 1872, and made between the said John Knowles, Septimus Brown, and Sampson Langdale, of the one part, and Charles Tattersall, of the other part, have been entered into, and may, with a copy of the Memorandum and Articles of Association, be seen at the Offices of Messrs. Hall & Janion, Solicitors, Essex-street, Manchester.

Forms of Application for Shares may be obtained of the Company's Bankers, their Solicitors, and Auditor; and also from the principal Stock and Share Brokers; and all further particulars will be forwarded on application to Mr. R. P. Worrall, the Secretary of the Company.

THE NEW GAS-GENERATOR COMPANY, LIMITED.

Registered under "The Companies' Acts,
1862 and 1867."

Capital, £250,000, in 25,000 Shares of
£10 each,

Of which £80,000 in fully paid-up Shares will be taken by the
Vendors. Upon the remaining 17,000 Shares, £2 per Share
are payable on Application, £3 on Allotment, £2 on 15th
July, 1872, and £3 on 15th October, 1872.

DIRECTORS.

The RIGHT HON. LORD ELIBANK, Darn Hall, Peebles,
and Sunning Hill, Staines.

The HON. ASHLEY PONSONBY (Director Submarine Tele-
graph Company), 9, Princes-gardens, Kensington.

P. E. BENDIR, Esq., 23, Old Broad-street, London.
JOHN IRVING, Esq., Mayor of Carlisle, and Deputy-Chair-
man Carlisle and Silloth Bay Railway and Dock Company,
Carlisle.

FREDERICK PORTER, Esq. (Messrs. Frederick Porter &
Co.), 9, Minching-lane, London.

COLONEL E. SOUTHEY (late R.E.), Oriental Club, Hanover-
square, and Kenton, Devon.

ENGINEERS.

ROBERT PORTER, Esq., } The Patentees.
THOMAS LANE, Esq. C.E. } 25, Birchin-lane, London.

BANKERS.

THE IMPERIAL BANK, Lothbury, London.

BROKERS.

Messrs. JACKS, HODGSON & JACKS, Stock Exchange,
and 4, Change-alley, London.

SOLICITOR.

JOHN D. BLAKE, Esq., 3, Lothbury, London.

SECRETARY, pro tem.

Mr. WM. MOORE.

TEMPORARY OFFICES.

25, BIRCHIN-LANE, LONDON.

PROSPECTUS.

THIS Company is formed for the purpose of ac-
quiring the valuable inventions of Messrs. Porter and
Lane, for Improvements in the Manufacture of Gas,
and in the Apparatus connected therewith, and of
working the Patents by the granting of licences for
use of the same. Power has also been taken for the
Manufacture and Sale of Gas Plant, and the erection
of Gas Works.

The English Patents for these Inventions are now
the property of the Gas-Generator Company, Limited,
and are to be transferred to this Company in con-
sideration of an allotment of 8,000 fully paid-up
Shares, and a cash payment of 20,000*l*.

The Patents and Patent Rights of Messrs. Porter
and Lane for Foreign States, India, and the Colonies,
are to be transferred to this Company for the sum of
120,000*l*.

The immense improvements in the manufacture of
Gas, and the great saving of cost which are effected
by Messrs. Porter and Lane's inventions, are shown
by the accompanying reports of George Livesey, Esq.,
Engineer to the South Metropolitan Gas Company;
Robert Morton, Esq., Engineer to the London Gas
Company; Henry E. Jones, Esq., Engineer to the
Ratcliff Gas Company; G. W. Stephenson, Esq.,
C.E., F.G.S.; and by the accompanying Note of the
Tests made by the Gas Tester of the Phoenix Gas
Company.

The principle of operation is the continuous passage
of a thin layer of coal through a vertical retort in
close contact with the whole of the inner surface
thereof, leaving the interior space free for the
evolution and passage of the Gas. This is accomplished
by means of a screw of peculiar form, suspended on a
central spindle throughout the whole length of the
retort, which screw is driven by steam-power, and
feeds itself from a hopper on the top, at the same
time discharging the exhausted coke into a receptacle
below, whence it is removed by trucks, so that the
coal is untouched by hand from first to last.

The advantages derived from this invention are:—

1. Great saving in outlay, space, fuel and labour.

Four-fifths of the retorts now used can be dis-
posed with under this system, owing to the
rapidity with which the thin layers of coal are
carbonized, and the utilization of the whole service
of the retort.

2. A large increase in the yield of Gas from each
charge of coal.

3. The production of Gas of superior illuminating
power, and almost entirely free from sulphur com-
pounds, which now add so greatly to the cost and
trouble of purification.

A further advantage may be derived by making use
of coal dust, which now lies at the pits' mouth in vast
quantities, almost unsaleable.

To the above stated merits of the system must be
added, that it effects what has been long desired and
anxiously sought for by all Gas Engineers, viz., the
continuous feeding and discharging of the retorts by a
simple mechanism worked by steam-power, instead of
the exhausting and costly manual labour now necessary.

The money value of the saving effected by the new
system is estimated as follows:—

Per Ton of Coal Carbonized.		s. d.
Saving upon outlay and space, say one bench instead of five (not yet ascertained)		1 0
Ditto in fuel		0 9
(Present cost, two chaldrons at 7 <i>s</i> . = 14 <i>s</i> . for carbon- izing seven tons of Coal)—		
Saving in labour		3 4
(Present cost about 1 <i>s</i> . per ton for stoking and wheel- ing)—		
Increased yield of Gas, 2,000 feet, at 1 <i>s</i> . 8 <i>d</i> ., the present cost into the Gasholders		5 1

which is equivalent to eightpence for every 1,000 cubic
feet of Gas produced.

The quantity of coal carbonized in London alone is
estimated to exceed annually a million and a quarter
of tons, whilst ten millions of tons are estimated to be
used for the rest of the United Kingdom. Adding to
these figures fifty millions for foreign countries, India,
and the colonies, the saving which could be effected by
the introduction of the new system, if universally
adopted in the manufacture of Gas, would amount, ac-
cording to the above estimate, to about 16,000,000*l*. per
annum during the term of the Patents.

It is evident that so important a reduction in the cost
of the production of Gas must insure the speedy adop-
tion of the invention by all Gas Companies, and sets
of large retorts of various sizes are already in course of
construction (upon the principle and under the super-
vision of the Patentees) by the South Metropolitan Gas
Company, and the Gas Works for the town of Tenby
are being remodelled entirely upon the new system.

An effort is being made to bring the retorts of the
South Metropolitan Company into full operation for the
inspection of the members of the Association of Gas
Managers at their next annual meeting, and the Directors
feel satisfied, from the favourable notice of the invention
by the Metropolitan Companies, that the result of such
inspection cannot fail to lead to immediate action on
the part of the Gas Companies to secure the advantages
of the new system, the more so as the whole of the
existing plant in all Gas Works, except the retort
benches, will still be available without alteration.

The following agreements have been entered into on
behalf of the Company, viz.:—An Agreement, dated the
10th of May, 1872, made between the Gas-Generator
Company, Limited, of the one part, and Francis Henry
Moore, on behalf of the New Gas-Generator Company,
Limited, of the other part; and also an Agreement,
dated the 10th day of May, 1872, made between Robert
Porter and Thomas Lane of the one part, and the said
Francis Henry Moore, on behalf of the New Gas-
Generator Company, Limited, of the other part.

Copies of the Memorandum and Articles of Associa-
tion may be seen on application at the Office of Mr.
Blake, 3, Lothbury, London, the Company's Solicitor.

Prospectuses, with Reports, and Forms of Appli-
cation for Shares, may be obtained from the Brokers,
Bankers, or at the Office of the Company.

Should no allotment of Shares be made, the deposit
will be returned in full.

Extracted from the Reports referred to in and issued
with the Prospectus.

The Gas Tester of the Phoenix Gas Works gives
the following results of Tests conducted throughout
under his supervision, March 2nd, 1872:—

No. 1.—Coal used, "Pelaw Main" = 28 lbs.

Time { Charge, 12.45 p.m.
Draw, 2.45 "

Make 150 cubic feet = 12,000 per ton.

Illuminating power, 15.06, Referee's Burner.

Note.—Ordinary Gas Coal (as above) gives, by the
present process, about—Gas, 9,500 cubic feet; Illumi-
nating power, 14 candles; Coke, 13 cwt.

No. 2.—Coal used, Pelaw Main ... 25½ lbs. } = 28 lbs.
" Cannel Lancashire, 2½ "

Time { Charge, 3.15 p.m.

Draw, 5.0 "

Make 172 cubic feet = 13,760 per ton.

Illuminating power { 16.60 Referee's Burner.

{ 15.00 Letheby's "

Note.—Ordinary coal with 8 per cent. Lancashire
Cannel added (as above) gives, by the present process,
about 10,000 cubic feet; Illuminating power, 15 candles;
Coke, 13 cwt.

The increase of yield, according to the above Tests,
is, therefore, greatly in excess of that mentioned in the
Prospectus.

Robert Morton, Esq., Engineer to the London Gas
Company, writes, 9th March, 1872:—

"I was much pleased yesterday with the working of
your Patent Screw Retort. It appears to me that you
have at last overcome the mechanical difficulties which
have hitherto baffled those who have attempted a con-
tinuous system of feeding and discharging. I believe
we are all agreed that the proper way to carbonize
coal, is to have it spread in as thin a layer as possible
against the heated surface of the Retort, so that the
Gas may be extracted quickly, and pass off freely; and
while it is impossible to do this with our present system,
it is satisfactorily accomplished by your screw, which
presents the coal in a continuous thin stream against
the whole inner surface of the Retort. I cannot help
thinking your discovery is a very valuable one. Quan-
tity of Pelaw-Main Coal used in each experiment, 28 lbs.
The average of four experiments gave 10,680 cubic feet
of 15.86 candles by Sugg's New London Burner, with
80 bushels of coke, weighing about 15½ cwt."

George Livesey, Esq., Engineer to the South
Metropolitan Gas Company, says, March 12th, 1872:—

"I think the results obtained show the system to
be one capable of producing a quantity of Gas per ton
of coal, equal, if not superior, to that obtained by the
best known means with at least as great an illumi-
nating power; at the same time the manufacture is so
completely under control, that both quantity and
quality may be regulated with great nicety; a very
good yield of 14 or 15 candle gas or a smaller quantity
of richer or a larger quantity of poorer gas may be
produced at will.

"I am not content with the application of the
system on so small a scale, but think if Retorts, say
18 inches diameter, 8 feet in the fire, were used, with
a double thread screw worked by machinery, adapting
the principle, in fact, to the requirements of modern
gas-making in large works, results would be obtained
even better than those recorded. The South Metro-
politan Gas Company is now ready, at its own expense,
to carry out such a trial, which, if successful, will
solve some of the most difficult and anxious questions
now affecting Gas Companies. Steam-power will be
substituted for the exhausting labour of charging and
drawing the Retorts; the coal will be supplied in a
continuous stream and exposed in a thin layer to the
heated surface of the Retort; this, being the condition
most favourable to its carbonization, will give off the
gas in a much shorter time, producing to some extent
gas instead of tar. The production of gas per foot of
Retort surface is considerably greater than by the
ordinary process, the coke though in bulk very much
greater than by the common process is very tender,
but the use of the large Retorts above mentioned will,
I expect, render it somewhat harder, and provided it
is hard enough to bear handling and carriage without
excessive waste, it will be admirably suited for
domestic and other use. I anticipate also, from the
rapidity with which the gas is evolved, and the short-
ness of time the coal is in the retort, the sulphur com-
pounds will be less than is now the case."

G. W. Stevenson, Esq., C.E., F.G.S., says, April
29th, 1872:—"The retorts (which I am erecting at
my own cost at my Gas Works at Tenby, South
Wales) are 7 inches diameter, and 4 feet 6 inches in
the fire; and from trials already made, I shall doubt-
less obtain a minimum yield of 6,000 feet of Gas per
retort in 24 hours. This is about 730 feet of Gas to
each superficial foot of surface in the retorts, whereas
the best working on the present system of generating
Gas gives about 130 feet to each superficial foot of
surface. In fact, I expect to get a production per
retort equal to nearly six to one in favour of your
patented process over the present system. There will
be also a large saving effected in fuel, labour, and the
cost of purification, and a larger quantity of Gas of
better quality will be realized from each ton of coal.
Nothing I could say in its favour would so fully
express my opinion of its value as that which I have
done and am doing with it."

In Two Volumes, royal 8vo. cloth boards, 42s.

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AND

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A COLLECTION OF THE OLD SONGS, BALLADS, AND DANCE TUNES WHICH CONSTITUTE THE NATIONAL MUSIC OF ENGLAND; ARRANGED CHRONOLOGICALLY, WITH REMARKS AND ANECDOTE, AND PRECEDED BY SKETCHES OF THE EARLY STATE OF MUSIC, AND OF THE AMUSEMENTS ASSOCIATED WITH IT IN ENGLAND DURING THE VARIOUS REIGNS.

By W. CHAPPELL, F.S.A.

The present Work, indispensable to all who are interested in the Popular Literature of England, is the result of many years' careful research among MSS., Black-Letter Books, and the numerous ephemeral Publications of the Sixteenth, Seventeenth, and the early part of the Eighteenth Century. The various Ballad collections, such as the Pepps, the Roxburghs, the Bagford, the Douce, the Rawlinson, &c., have been laid under contribution; whilst the Garlands collected by Pepps, Ashmole, Wood, Luttrell, &c., have furnished considerable matter in illustration of the subject. The old Dramatists have been carefully gleaned for notices of Old Songs and Ballads, and every available source likely to enrich the Work has been examined and quoted. Thus, the book is not a mere collection of Old English Tunes, but a History, Popular and Literary, of hundreds of our Old Ballads; in many cases giving entire Ballads for the first time in an accessible shape. The Two Volumes contain upwards of Eight Hundred Pages, with Fac-similes from old MSS. and Printed Books.

OLD ENGLISH DITTIES.

All the Favourite Songs selected from 'Popular Music of the Olden Time,' with Symphonies and Accompaniments for the Pianoforte by G. A. MACFARREN; the long Ballads compressed and in some cases new words written, by J. OXENFORD.

Large Folio Edition, printed from Engraved Plates, cloth, 21s. Small-Type Edition, complete, cloth, 10s. 6d.; or, half bound in morocco, 15s. The above Work is also divided into Thirteen Parts, each Part containing Twelve Songs, 6s.

N.B.—All the most favourite of the Old English Ditties are also published separately, from Engraved Plates, Large Folio Size, each 1s.

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PIANOFORTE FACTORY, CHALK FARM-ROAD.

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CHAPPELL & CO.'S ORGAN HARMONIUMS on the THREE-YEARS' SYSTEM.—These Instruments have the round tone of the Organ without the disadvantage of requiring tuning, with much quicker articulation than the American Organs, and at half the cost, at CHAPPELL & CO.'S, 50, NEW BOND-STREET.

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CHAPPELL'S MUSICAL MAGAZINE, No. 85, contains 'The Silver Trumpets,' by Vivini-Wollenhaupt, and Eight other Popular Drawing-room Pieces, by Heller, Jungman, Badarzewski, &c. Price 1s.; post free, 1s. 2d.

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